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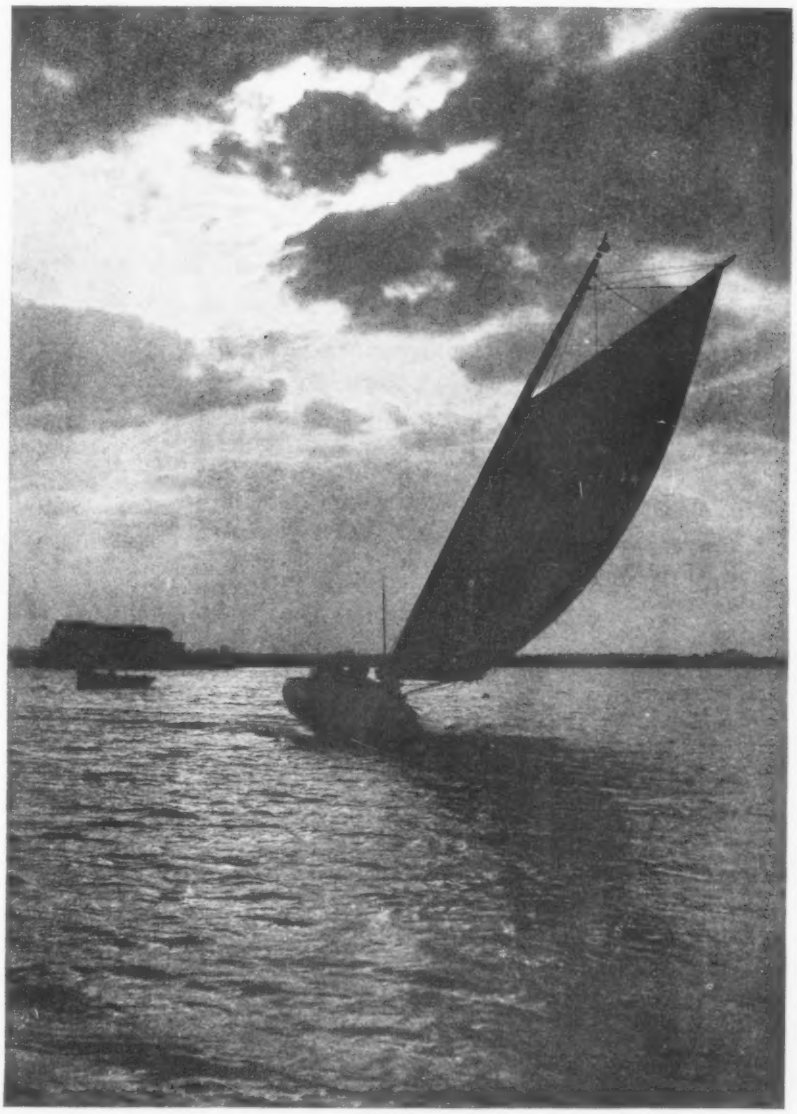

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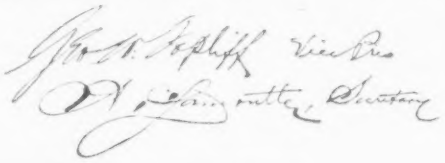

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Binghamton, N.Y.

PHOTO-ERA

The American Journal of Photography

Vol. XXV **AUGUST, 1910** **No. 2**

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WILFRED A. FRENCH, Ph.D., Editor
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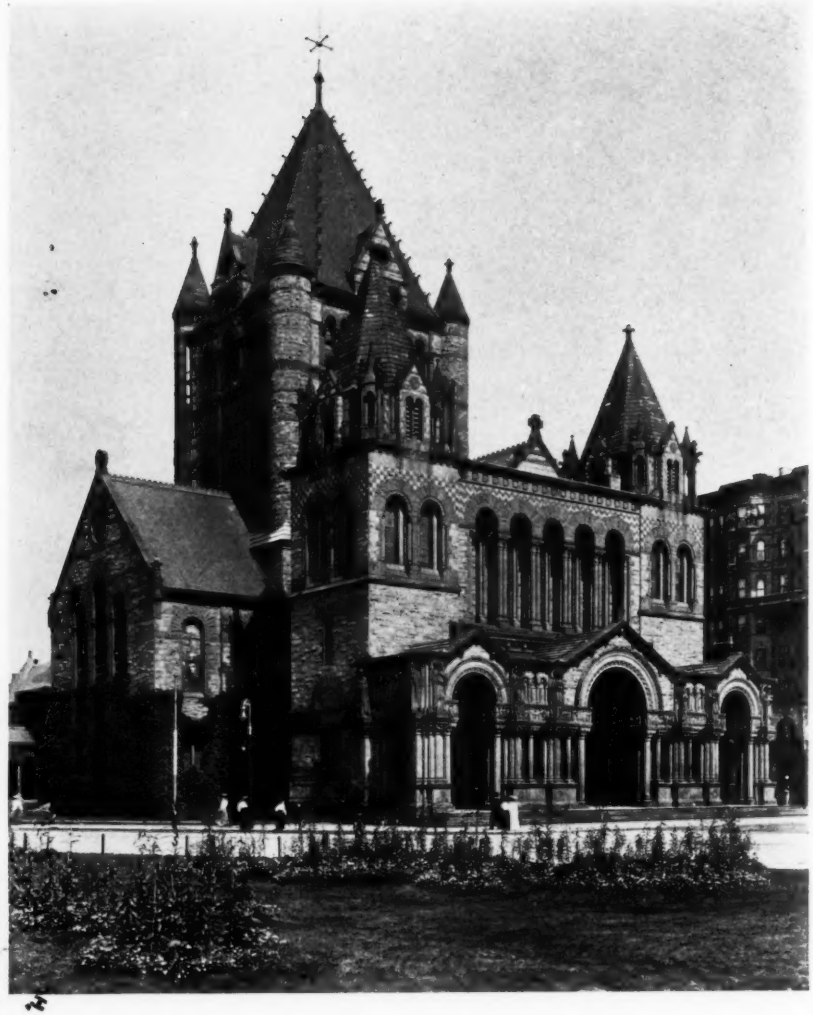

TRINITY CHURCH, BOSTON

F. A. SAUNDERSON

PHOTO-ERA

The American Journal of Photography

Vol. XXV AUGUST, 1910 No. 2

Weak Links in the Chain

C. H. CLAUDY

THE following fragmentary conversations are accurately repeated, if not absolutely *verbatim*, and were overheard by men in various photographic supply-houses. Lest I get in trouble with one or two good friends in the supply-business, let me say that the three incidents happened in three different cities, none of them mine. The italics are mine.

Dealer. "This particular camera has many advantages. One of them is the fact that the lens is made in two parts, either of which can be used alone."

Customer. "What effect has using half the lens on the picture?"

D. "For one thing, it increases the size of the picture. For another, it *increases the speed of the lens to use half of it.* Then, because half the lens has only half as much glass to cause aberrations, *the single element, as it is called, is more perfect in its action than the whole lens.*"

C. "What's the name of the lens?"

D. "It's a Rapid Rectilinear."

C. (who happened to be an oculist, and who knew a lot about optics) "Indeed!"

And number two is like unto it!

Customer. "I want you to explain this process of tank-development to me. I don't understand it, but I have read a lot of advertisements about it."

Clerk. "Very glad to tell you, I'm sure. Here is a tank (producing one from the shelf). The operation is very simple. The developer is poured in until it reaches this mark. Then you find the temperature of it with this thermometer. It should be sixty-five degrees. You put the plates in this little rack, and slip it, plates and all, into the tank. The tank should be covered up then and left for exactly thirty minutes. You must turn it upside down several times during the process. At the end of that time, you take the plates out in the rack and put them in the fixing-bath, and they will be found every single one of them to be perfectly developed."

C. "Yes, I understand. But please explain the principle to me. I don't see how the same development can do for all kinds of negatives."

Clerk. "It does seem queer. But there is a chemical in this prepared developer which *automatically stops development as soon as it is complete. The rest of the plates go on and develop, but those that finish first are prevented from going further by this chemical.* I don't know what it is, really, but it is called a *preservative because it preserves the negatives from being developed too much.*"

C. "That is most interesting. I'd like to get some of that chemical to try in ordinary development."

Clerk. "It wouldn't work. The plates have to stand on edge to have it work. I cannot explain the matter exactly, but *the image on the plate drifts when the plate is on edge, and so this preservative gets a chance to act.*"

XUM

The third example of "bone-head" clerkism is in some respects a classic. It reminds one of the Walrus at his best. It's a monologue at that, and it isn't even a clerk speaking, but the owner of what was, at that time, the leading supply-house in a certain city.

He speaks.

"This little scale, you see here, is for focusing. When an object is ten feet away from you, you set it at ten feet. When it is fifty feet away, you set it at fifty feet. When it is a hundred feet or more away, you set the little indicator at one hundred feet on the scale. But one hundred feet is what is called the infinity-mark of the lens. Any lens set at the infinity-mark is in focus *for any distance. So if it is at the infinity-mark, you will get just as good results at ten feet, as if you really set the scale at ten feet*, only the picture won't be quite so large. No, it isn't a fixed-focus lens, because it has a movable focus, but *all lenses act as fixed-focus lenses when they are focused on infinity for any distance.*"

Now to go back to the beginning of things and offer a preface: I don't believe — no one believes — that these misinformed and misinforming dealers and dealers' clerks are entirely representative. I know reliable, honest, well-informed stock-house men; so do you. I know men who finish pictures and films honestly, painstakingly, carefully; so do you. I know dealers whose knowledge of photography is good; so do you.

But we all know a lot of them who really don't know anything more about photography than the mere trade-finishing side of it, who sell cameras in the same mechanical way they would sell shoes or ribbons, who have but a superficial knowledge of photography and a supreme conviction that every customer knows less. The clerks, which such a man gathers around him, may know more than he does, but they can do that and know very little, and the dealer still regards them as paragons.

Such dealers are the weak links in the chain. We have the finest photographic goods it is possible to make. There are no better films, papers, plates, cameras, accessories, apparatus, anywhere in the world than the amateur can buy in this country, albeit there is a greater variety abroad than here. We have unexampled activity in photographic societies, in photographic journalism, in lectures, art-talks, and a wild enthusiasm for amateur photography which has a continued steady growth so that dozens of big factory-chimneys pour out black smoke day and night, year in and year out, to supply the demand for material.

But the dealer — the intermediary of the amateur and the expert manufacturer of photographic supplies — looked up to and revered by every beginner as the fountain-head of all knowledge photographic, as a general rule — not in the exceptional cases, please, but as a rule — is some distance below the standard of excellence of apparatus, of enthusiasm and of work done in photography.

He is content to be a good merchant so far as his business acumen permits, to keep a clean store, a well-stocked store (sometimes), a hustling store; to finish films and prints in the least possible time at the lowest possible price; to share gladly the little knowledge he may have, but all unthinking that he needs more than he has.

Nor are the exceptions blameless. Many a man who knows photography well enough to be an instructor in a school, surrounds himself with clerks who are incompetent, ignorant, sometimes stupid. It is true that you can't expect perfection in a clerk at ten dollars a week, *but no fixed law of Medes and Persians photographic has ever asserted that a small salary was the only one to be paid to a photographic goods salesman.*

Yet the remedy for this state of affairs lies in the hands of the amateur. The beginner who doesn't know a film from its backing-paper or the difference between the right and wrong side of the ground-glass, or the distinction between carbonate of soda and one with ice cream in it, can have no influence; any one knows more photography than he. But the man of enough experience to detect a clerk, dealer

A GLIMPSE OF MIDDLESEX FELLS

MARGARET E. MENNS

XUM

or salesman in a photographic error, who does not protest the fact, has missed an opportunity to improve local photographic conditions. If that same man caught his optician in an error in giving him glasses, he would never patronize him again, and he would be apt to tell his tale of woe to others. If he catches his grocer in substitution, he protests with such vigor that he gets what he wants next time, or goes elsewhere. He selects his jeweler because of confidence in his honesty and ability, his haberdasher because he knows he gets his money's worth and the truth about what he buys, but his photographic dealer he picks out for his convenient location or the recommendation of a friend, and sticks to him regardless of the foolish things he may be told or the mistakes which may be made.

Now I am not advocating a boycott. I don't mean to say that, if you ask for isochromatic plates and are told they have nothing but orthochromatic plates in stock, or if the request be for a double-coated plate and the clerk reads the boxes and passes uncomprehendingly by the label "non-halation," to say he cannot give you what you want; or if you ask for sulphide and are offered sulphite as just as good, therefore, you must never go near this place again. I do think that such things should be reported to the dealer himself. I do think that an improvement in the knowledge of photography of clerks selling photographic apparatus and material would result from such complaints and reports. I do think any dealer not utterly devoid of brains would see the point after the third complaint, and realize that his customers have the same right to expect expert information from him as have the customers of any other merchant. I do think that the dealer who is himself sufficiently expert to instruct, who does not see to it that his clerks are equally proficient, is neglecting not only a courtesy to his customers, but an avenue of revenue.

For instance, I know a dealer who, while by no means a professor, is a photographic technician of no mean ability. He figured that if there was profit enough for him in selling goods to amateurs who made failures, there would be more profit if they were successful. So he started a little school, in which tuition was free, and to which every one in his town, who used a camera, was invited, whether he was a customer or not. He supplied paper and chemicals and asked of his pupils only that they bring him negatives to print. In a few months he had the whole trade of that town, and was selling postal cards and sensitive paper in larger sizes faster than he could buy it.

I know another dealer who never neglects a chance to make sure that the prospective photographer and present purchaser of a camera knows how to use it. I have known him to make engagements to go out on a long walk with a purchaser and show him how to manipulate his instrument, and he keeps on hand a file of reference-books to show his customers the answers to questions he himself does not know. His following is large and ungetawayable by other dealers, because it has been conscientiously founded on personal care and enough real practical photographic knowledge to make that care effective.

It is not uncommon in any commercial enterprise to meet the salesman whose idea is to get the most money, the biggest order, sell the largest bill of goods. But the photographic salesman who sticks the raw beginner with a Press Graflex and an F/4.5 anastigmat, when what he wanted was a Bull's Eye Kodak, is doing himself more harm than good. If you, an unsophisticated, unwitting and trusting photographic beginner go to buy an enlarging-lens for your first attempt at enlarging, and some one soaks you seventy-five dollars for a process-lens, you are going to find it out some day, and that man who sold it to you will lose a customer. If I go to a store and try to buy some scales for weighing pyro and sodas, and they try to sell me a chemical balance in two-glass cases with a rider mounting, and warranted sensitive to the one one-hundredth part of a grain (as actually happened to me once in New York) what measure of respect for the common honesty

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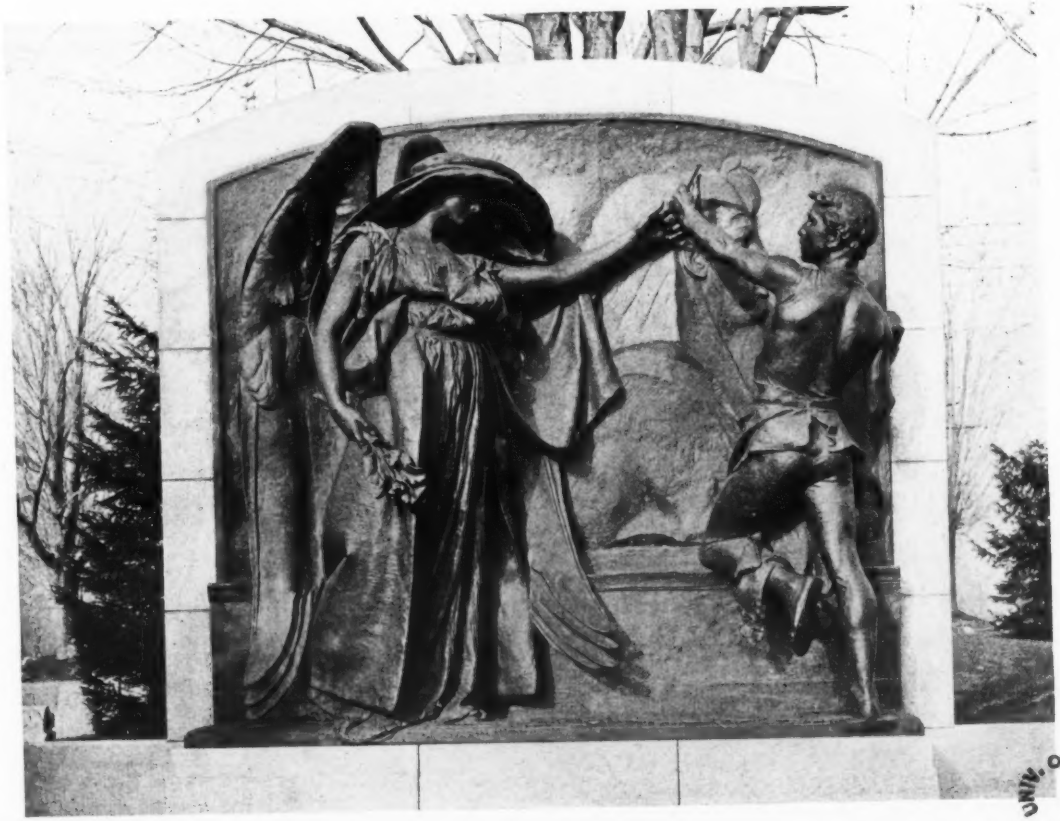

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MILMORE MEMORIAL

DANIEL CHESTER FRENCH, SCULPTOR

WILFRED A. FRENCH

of such a place do you suppose I am going to have?

The clerk and the dealer who employs him, who best conserve the interests of their customer, who sell him what he wants and needs for the photography he would do, rather than the higher-priced outfit which, it is true, would net a little more profit, are the dealer and the clerk to trust. It's the man who comes back who makes the bank account swell; it's better to take less and take it often than to make one big profit and lose a customer, but some dealers call the selling of a high-priced outfit to the unsuspecting a piece of good salesmanship, nor even think in their own minds but that they have done a good piece of business.

That dealer or clerk who advises a customer to his own good is the man who makes and keeps trade. But he who advises the customer to take something "just as good," when an advertised article is called for, is skating close to dangerous ice. It is true that if I ask for Velvet Velox and am told that it is out of stock but that Glossy Velox can be had, I am not being made the victim of substitution, yet if I want the Semi-Gloss of Velvet and take Glossy under the impression that it is almost the same, I am, in a way, being cheated. The substitution of Seed for Hammer or Hammer for Seed plates may not work particular hardship upon me, yet I have asked for one particular make of plates because that plate has commended itself to me, and to be given something else, unless with a full explanation that what I want isn't in stock and that what I am offered is not that for which I have asked, is not a "square deal."

Doubtful in such cases, the practice is pernicious when it comes to actual substitution of one thing for another where the customer is helpless. There are, for instance, several brands of metol on the market. If I am used to Agfa, and believe in it, I don't want Hauff's. If Hauff's is the brand I want, I want Hauff's and not Agfa. If I ask for N. C. Film and am given Lumière or Ansco, or if I want Lumière and am offered N. C. as "just as good," I am being treated unfairly. It makes no difference that the substituted article may actually be just as good as the one for which I ask, perhaps better; I have asked for one particular brand and am entitled to get what I ask for or be told to try elsewhere.

Nobody expects any dealer to carry everything. If I ask for Orthonon plates and have to be satisfied with another brand of double-coated plates, I don't kick if I am politely told that I can't have what I want because it isn't in stock. I do kick like a steer if I am told something else is better than that for which I ask. And the more you, who buy, kick at attempts at substitution, the more you will aid in improving the commercial end of photographic supply.

In the same way, that dealer who doesn't pay just as much attention to explaining the reason for the failure to make a good negative to the child which has a roll of six films developed once a month as to the man who buys his paper by the gross and his films by the dozen, is making a serious mistake. Children have fathers; the timid man who spends little in photography now may be the leading pictorialist next year with a fat account at his dealer's every month. It pays every time to take time, pains and go to trouble, to help out the man in a difficulty, whether he spends much, little, or even nothing at all with the dealer to whom he goes for help. But you know, and I know, how many dealers there are who do not seem to know these things.

Clerks are not wholly to blame for ignorance or carelessness, any more than are photo-finishers for poor work. You can't expect an employe to rise above the heights of those set in authority over him, and no clerk is going to take extra pains to be courteous, considerate and informing, if he sees the "boss" pays no attention to such details.

Many clerks, however, even with a good example before them, neglect opportunities which are right at their feet. There is little excuse for a clerk not knowing his stock, yet I have found things I wanted by looking for them when I was assured no such things were on the shelves. I

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THE OLD MILL-POND FIRST LANDSCAPE AWARD—BOSTON CAMERA CLUB, 1910 F. A. SAUNDERSON

Mau

XUM

have heard similar complaints from others, so I do not think it is an over-critical standpoint of my own.

To give a lesson in salesmanship to clerks would be out of place here, yet one can't help note the difference in methods in different places. I have in mind, as I write, one young woman employed in the photographic section of a department-store. She has made so much of a study of her work that she not only knows every customer by name, but knows his outfit, knows what he usually buys, why he buys it, and what he is likely to want. Now you may call it "childish," if you like, but it is a fact that you are, the other fellow is, and I am pleased if we go into a store where we do not realize we are known, and are greeted by name, have the size of plates we use remembered, are asked which of two favorite brands we want today, and regarding the success of a certain picture we now remember we spoke of trying to make some three weeks ago. We are all human, more or less, and we are all vain, and the fact that any clerk was enough interested in our most important selves and our plans and desires to remember them, is subtly flattering.

If I were a dealer and had a clerk like that, I'd see that she was paid so well that no one could get her away from me. If I hadn't a clerk like that, I'd try and train one so he would be like that. If I couldn't have photographic experts on my selling-force, I'd at least make sure to have commercial experts, salesmen who knew their business.

Now it is wholly in ignorance or discourtesy that the principal count against certain stock-houses lies. There are all too many who restrain not only the ambitions of their customers, but their own trade, by refusing to carry stock of sufficient size to meet demands. I know one dealer who doesn't carry Solio, because he doesn't like to work that paper, and finds that if he sells it he has to print on it. I know another who doesn't carry more than half the grades, surfaces and sizes of the most popular developing-paper line, because, as he phrases it, "What's the use? If I haven't just what they want, they will take something else, and there isn't enough difference in the results to justify the expense!"

I know of a dealer who is most critical about the prints he turns out, but who makes his force develop films with anything it can get — worn-out paper-developer preferred — and changes his hypo when the health-department gets wind of the smell because, as he believes, the print is the thing; the negatives do not matter.

I know of a dealer who lost the trade of a man of wealth, who sent in rolls of films at the rate of dozens in a week, a man who virtually kept one of the dealer's employes busy, finishing his output. The trade was lost through careless fixing and washing, and prints staining. In addition to this, the dealer sold his wealthy customer an eight by ten enlargement at six dollars and a half, claiming it was a platinum print from an enlarged negative — and he got caught.

In the light of such things, is it any wonder that there is a kick coming from certain people over certain dealers. Once more, and be sure it is emphatically understood, I do not say these things apply to *all* dealers, or even to a *majority* of the dealers. There are too many dealers in existence for them all to be wholly good or wholly bad. But the business is too easy to go into not to have attracted many who have no knowledge or fitness for it, and the amateur is too easily satisfied with his stock-house and his treatment for conditions to be improved greatly of their own volition. The remedy, as I said before, lies in the hands of the patrons of stores where the proper treatment is not accorded them, where they are supplied with misinformation, where the stock is incomplete and old, where any practice which will net a dollar goes through, and where the clerk is an inefficient understudy to a not over-expert owner.

The remedy is to "kick!" and the sooner the amateur commences on his own particular photographic stock-house, the sooner will he get better service, better knowledge, better treatment and better goods.

XUM

The Pictorial Attractions of Boston

WILFRED A. FRENCH

THE world is full of beauty. The discerning eye may discover it even in unlooked-for places. Millet inaugurated a new school of art-interpretation, at Barbizon, taking the subjects of his inspired brush from among the humble and the lowly. In this phase of art-expression he had many followers, even among the devotees of the camera. The latter class of workers was developed largely because of the paucity of picture-material of a conventionally-pleasing character—themes of quickly-appealing beauty. Such ready-made pictures do not abound in the newer cities of America, and the camerist having the true artistic temperament is obliged to content himself with the prosaic and unpromising material at hand—subjects wholly devoid of pictorial suggestion, but from which he often succeeds in evolving camera-pictures of true artistic significance and beauty. Noteworthy examples of this class of pictorial photography have been frequently reproduced in the pages of this publication. Yet there are many camerists, even of eminent interpretive ability, who prefer themes whose beauty is objective and apparent at first glance. It is for the benefit of such workers, largely, that this narrative is penned. Thus, without a lengthy preamble or even without one word of apology, the writer proceeds to invite the attention of the American camerist to the marked pictorial beauty of the City of Boston—a spot which at one time rejoiced in the popular designation of "The Hub of the Universe." While its reputation as the supreme seat of learning in the Western Hemisphere has slightly diminished — owing to the educational development of other American cities and to which Boston has largely contributed — the metropolis of New England still holds a commanding position in the world as an intellectual center. Moreover — and what is of paramount significance here — in the magnitude and diversity of its external, pictorial charms, Boston is without a peer among the cities of the American continent. To Washington is readily accorded the palm for general architectural beauty. New York, Quebec, Mexico — each of these cities has an attractive and marked individuality, but which, sooner or later — except in the case of New York — may suffer by the unsparing hand of modern progress. Boston, however, still preserves a number of landmarks associated with its early history, and can boast legitimately of not a few admirable representatives of classic architecture and, particularly, of an almost unlimited wealth of natural scenic attractions, unrivaled by that of any city of its size in the world. Persons familiar with the garden-spots of Europe, upon their first acquaintance with the manifold beauty of the local and Metropolitan Park Reservations, have freely expressed their wonder and admiration.

But this is not to be a contest in comparisons whereby any beautiful city, of this or any other country, is to be ranked above or below the others, but an effort to remind every camerist in search of inviting picture-material that Boston, in and out of season, is a highly desirable place to visit. Boston enjoys a wide and increasing reputation as a summer-resort. The visiting camerist can be accommodated in a style commensurate with the capacity of his purse, and select from the Hub's virtually boundless pictorial wealth whatever appeals to his fancy. If he is interested in places identified with men who have contributed to Boston's fame, he will visit the North End. Here stands Christ Church — commonly though erroneously known through Longfellow's poem as the "Old North Church" — more interesting within than without. Nearby is Copp's Hill Burying-Ground, containing the graves of prominent Bostonians of the colonial period, also many quaint old tombstones, the oldest of which bears the date of 1661. In the immediate neigh-

CIDER MILL AT HASTINGS
THE SOURCE OF THE NEPONSET
WILFRED A. FRENCH

Copyright, 1907, Wilfred A. French

ELMWOOD, THE HOME OF LOWELL — WILFRED A. FRENCH

borhood is the house where Benjamin Thompson, afterwards known as Count Rumford, passed several years of his early youth. A short distance away is the House of Paul Revere, where the patriot lived for thirty years. There is, also, that glorious old structure, Faneuil Hall, popularly known as the "Cradle of Liberty." Not far away is the Old State House and, one block beyond, the Old South Meeting-house, built in 1729. These buildings may be easily photographed, but, on account of the narrowness of the streets, require the use of a wide-angle lens. In Cambridge — all but in name part of Boston proper — besides the group of buildings constituting Harvard University, are several interesting old homesteads, chief of which is the house of the poet Longfellow and that of James Russell Lowell, both charmingly situated. The suburbs of Boston teem with historic landmarks, notably Medford, Dedham (old Fairbanks House), Watertown and, above all, Lexington and Concord. In the last-named place was "fired the shot heard 'round the world." The homes of heroes of the Revolution are little changed from their original appearance and may be identified by tablets placed conspicuously on the front side. The old city of Salem, of witchcraft fame, has preserved much of its eighteenth century aspect and will delight the visitor of antiquarian tastes, while the adjoining town of Danvers is strongly reminiscent of colonial and Revolutionary days.

The photographer with a *penchant* for landscapes will be able to satisfy every reasonable desire by visits to Franklin Park, situated in the southern part of the city. This is one of the finest natural parks in the world and interesting on account of the variety and extent of its

IN MIDDLESEX FELLS C. ARTHUR PLATTS

scenic resources. It embraces about six hundred acres of picturesque country, whose original beauties have not been disturbed in the opening and development of the territory for public use. The park is diversified by hills and dales, and its highest elevation, nearly two hundred feet above sea-level, commands a fine panorama extending from the hills of Milton and Brookline to the waters of the harbor and bay, and including a view of the city and adjacent country. The land in certain sections is wild and rugged, filled with dense woods of oak and pine and interspersed with picturesque glens and deep ravines enclosed by high and precipitous slopes of rock. Other parts, however, display refreshing stretches of green meadow, long avenues of stately trees, tortuous paths through wood and shrubbery, enhanced by the fragrance of blossoming plants and shrubs. There are beautiful vistas of the Blue Hills which, combined with alluring perspective of park-scenery, constitute camera-pictures of rare charm. The pictorial possibilities of this natural park are well-nigh inexhaustible.

Very similar in character, yet, perhaps, even more rugged and wild, just as nature fashioned it, is Middlesex Fells. This delightful spot, which can be reached in about an hour by electrics from Park Street Subway station on Boston Common, looks as if it might have been transported from the very heart of the White Mountains. Embracing an area of two and one-half square miles, this sylvan treasure owes its preservation as a recreation-ground to the public spirit and foresight of Elizur Wright, an early abolitionist and the first great reformer of life insurance in this country.

An admirable example of engineering skill and of tasteful landscape gardening consists of one continuous chain of parkways of the Boston City Park System connecting Franklin Park with the Arnold Arboretum, Bussey Park, Arborway, Jamaica Park, Leverett Park, the River-

XUM

RHODODENDRONS IN JAMAICA RESERVATION

A LILY-POND IN JAMAICA RESERVATION

PHIL M. RILEY

way (boundary between Boston and Brookline), and terminating with the Back Bay Fens. The Arnold Arboretum, during the season, offers to the photographer fond of arboriculture alluring combinations of form and color. Here, within an enclosure of one hundred acres are trees and shrubs of every variety it is possible to cultivate in this latitude. A gorgeous spectacle in early summer is a pond fringed with yellow Japanese Iris and its surface covered with rare species of water-lilies. At any, time from budding spring to glorious autumn, the sight presented to the eye is one long to be remembered. To the Autochromist it offers welcome and unrivaled opportunities.

Splendid picture-material is also found all about Jamaica Pond. All along the Riverway, however, the views are almost kaleidoscopic in character and beauty, holding the visitor captive at every step. The narrow, silent stream is fringed on either bank with trees of rich foliage and gracefully-trailing shrubs and crossed by numerous handsome bridges. Nature here seems to enjoy one of her happiest moods and one scarcely realizes that all this beauty is of artificial origin.

Near Waverly, a short distance from Boston, is the Waverley Oaks Reservation, containing a number of magnificent oak trees, perhaps as famous as the Burnham Beeches, in England. They are the subject of considerable photographic interest at all seasons of the year. Nearby is a picturesque brook (subject of Lowell's "Beaver Brook"), with ponds and waterfalls.

Another attractive region, but part of the Metropolitan Park System, is the Blue Hill Reservation. This range of hills, the most prominent topographical feature of eastern Massachusetts on the entire seacoast, from the New Hampshire line to Florida, comprises uplands, dense woods, beautiful intervales and meadows, totaling nearly four thousand acres. This great pleasure-ground, the largest of the Metropolitan System, can be reached by electrics in about an hour from Boston Common, making a pleasant and refreshing ride on a warm summer day. To walk up the gentle slope to the top of Chickatawbut Hill, for instance, with or without a photographic equipment, is a delightful experience. The summit commands a magnificent view of Massachusetts Bay with its numerous islands and beautiful shore. Great Blue Hill, more than six hundred feet above tide-water, is the highest of this fine range of hills, and the summit, with its weather-observatory and kite-flying station and the extensive view it affords, is well worth the climb.

The photographer who is fond of canoeing, either as a sport or as a picture-yielding source, will lose no time to repair to the Riverside Reservation Ground, a short distance from Boston and quickly reached by train or trolley. This part of the Charles River is exceedingly beautiful, and high, wooded banks rise on either side. Hence, it has become the favorite resort of canoeists who, in the summer season, throng the river to the choking-point. Picturesque views along the shady banks with glimpses of the Charles invite the favor of the camerist who will not delay in responding. Most of the canoeists possess cameras and scarcely one whose album is not filled with souvenirs of this interesting locality. Not far away is Echo Bridge, situated at the upper end of the wild, rocky chasm, "Hemlock Gorge," probably the most photographed bit of masonry in the neighborhood of Boston.

Apropos of river-scenery there is none which surpasses the charms of the Neponset. Some of the finest portions are between Hyde Park and Milton Lower Mills, while the river's source presents a picture of idyllic beauty. Exquisite views may be obtained from near the railroad track; but for this work a Sunday will be found more convenient, as fewer trains are then running.

Thus, the list of opportunities for landscape photography could be extended far beyond reasonable limits. Let us now see what can be offered the marine specialist. Boston undoubtedly possesses one of the most beautiful harbors in the world. This so impresses the tourist who stands on the deck of an incoming steamer or an excursion-boat and looks out upon the

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A FAVORITE RIVERWAY SCENE F. M. GOODHUE

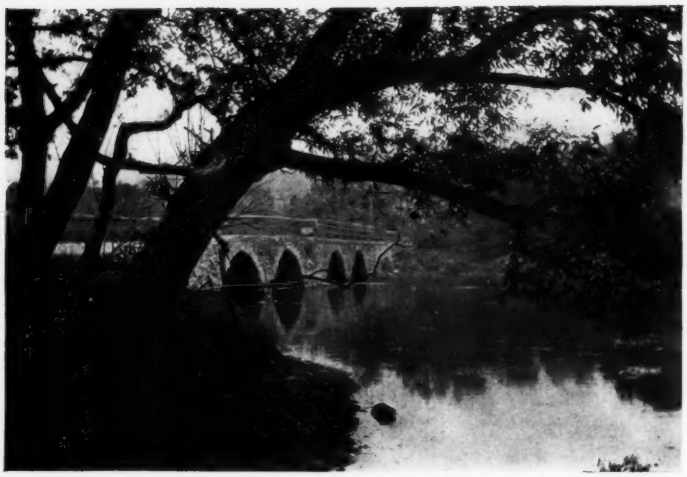
shimmering waters dotted with numberless islands of fantastic shape, and the irregular, picturesque shore. A pleasure, indeed, for the visiting camerist to take a sail on the blue waters of Boston Harbor bound to Nantasket, or, better still, to Gloucester, the famous old fishing-town. There he may ramble at will among fisherfolk, observing their humble dwellings, their nautical activities and find that they take kindly to the recording camerist.

While all the public buildings of Boston are fairly well represented by picture postcards, the serious and skilled photographer will insist on making his own impressions. Among the best architectural subjects are Trinity Church, Public Library, the Romanesque spire of Arlington Street Church, the Art-Museum in Copley Square, the new Christian Science Church, Park Street Church, Harvard Law School and Memorial Hall — not an imposing array, perhaps, but eminently worthy the attention of the photographic pictorialist.

While having no desire to invite a controversy regarding the artistic importance of the public monuments of New England's metropolis — which Wendell Phillips made the subject of severe criticism — the writer is convinced that some of Boston's statuary compares favorably with the finest modern works of this class. Conspicuously good examples are Thomas Ball's equestrian statue of General Washington, in the Public Garden; the Shaw Memorial, by Augustus St. Gaudens, opposite the State House; the equestrian statue of General Hooker, the joint work of Daniel C. French and Edward C. Potter, diagonally opposite; and, above all, the Milmore Memorial, by Daniel Chester French, situated in Forest Hills Cemetery. Europe has set

OFF NAHANT E. H. WASHBURN

the stamp of its approval on this beautifully-conceived work of art — the Angel of Death staying the hand of the sculptor, for replicas in the form of plaster-casts have been secured by several continental art-museums. It must not be forgotten that there are many delightful pictures to be taken on Boston Common and in the Public Garden, public parks situated in the very heart of the city. Besides, there are enough more picturesque localities within a radius of twenty miles of Boston that would warm the cockles of the heart of every earnest practitioner, but to enumerate which would fill a small volume. Nevertheless, it is hoped that enough has been said and shown here to convince every unprejudiced worker that Boston is, indeed, a pictorial showplace of very exceptional character.



UNIV. OF

CHARLES RIVER AT AUBURNDALE

PHIL M. RILEY

FISHING-BOATS, T WHARF, BOSTON

WILLIAM E. CLOGSTON

XUM

When the Sun Is Low

II. Landscapes

WILLIAM S. DAVIS

IN the preceding article particular attention was given to sunsets and how to secure them, although mention was made of "The long shadows of late afternoon" and their effect upon things around us, so now I shall devote more space to their influence in landscape-composition and how they can be best rendered in a photograph.

On account of the necessary variation in technical treatment, the subjects may be divided into different classes according to the position of the sun and kind of landscape.

Beginning, then, with open landscapes, which, from a technical point of view, are the least difficult; that which particularly calls for study is the relative "values" in the subject, as success depends upon the careful distribution of tones. The first thing a critical observer is likely to notice in looking at a landscape illuminated by late afternoon sunshine is the wonderfully subtle manner with which the sunlit foliage (or even bare tree-branches) and distant land are blended with the tones of the sky. If the latter is covered near the horizon with a soft gray haze or is filled with masses of rolling cloud after a summer shower has passed over, the foliage in sunlight may even be lighter in tone than the sky; so the natural deduction arrived at, is, in representing such scenes, to keep the sky, distance and middle-distance in delicate half-lights and middle tones, and trust to the foreground shadows and high-lights to give the necessary contrast to the composition. Sometimes, however, a touch of high-light in the distance may prove just the thing to impart richness to the foreground-shadows. I recall such an instance when returning late from a walk. To the right of the road, as it led toward the village, was an embankment and trees, and the shadows of the latter extended across the road, while in the distance gray trees in soft light were seen against the sky. But what really gave the tonal accent to the entire scene was a white church in the distance illuminated by the setting sun.

It will not do, however, to scatter the highest lights, if the sunlight-effect is to be the dominant note of the picture. Should the brightest spot appear in the middle or extreme distance, the light tones (if any) in the foreground should be kept more subdued.

With the sun at one side or a little back of the camera — as in the class of studies under consideration — it should not be a difficult matter to expose correctly if one stops to consider the actinic power of the light. On a fairly-clear summer's day, an hour before sunset, one-quarter to one second should be about right on an average landscape without very dark shadows, using stop f/8 and a "four-times" color-screen on the lens. A somewhat shorter exposure might be given under very favorable conditions in mid-summer, but it is always better to make sure of a full exposure unless there are moving objects which ought not to be disregarded.

As the sun gets nearer the horizon its actinic power decreases rapidly, so that five or ten minutes before setting several times as much exposure is necessary as when it is an hour high.

In working against the light with the same kind of subjects at least double the exposure will be required than with a side lighting, as all objects which rise above the ground will be in shadow. Here is where particular care is needed to obtain detail in the shadows and still retain good values in the lighter tones. If, however, sufficient exposure is accorded the shadows, so the details in them will appear without forcing development, the half-tones can be saved by using a weaker developer than normal (say ½ to 1 grain of developing-substance to each ounce of solution) and stopping while the negative

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WHEN THE SUN IS LOW

SUNSHINE AND SHADOW

WILLIAM S. DAVIS

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A SUNLIT POOL WILLIAM S. DAVIS

is still thin. Something can also be done by after-treatment by modifying excessive opacity of the higher light, as will be explained later.

The greatest danger in working against the sun is halation, and much care is often required to prevent it. When outside the field of view, a lens-shade consisting of a cardboard-tube the size of the lens-mount and as long as can be used without cutting off any of the image on the plate, will be of great assistance; but when the sun is too low for this to be effective, the best way is to try to have a good-sized tree-trunk or branch between the lens and sun.

Many subjects, however, will appear to greater advantage when the sunshine is diffused by a hazy sky, or when it streams out from behind masses of dark cloud, and, as the contrast is less in such cases, the photographer need not at such times fear halation.

As suggested in the first article, it is sometimes better to make two negatives and resort to double-printing rather than try to obtain both sky and landscape on one plate. This applies particularly to sunsets on a windy day with dark trees or other deep shadows in the foreground, as the clouds sometimes move so rapidly that an exposure sufficient for the shadows would result in a blurred sky, while making a quick exposure on a separate plate for the clouds alone, leaves one free to give whatever time might be necessary to secure the landscape properly.

Afterglows are often beautiful, but a good sky-line is very necessary to make them effective, as there is so little contrast in the foreground-objects. Twenty to thirty minutes after sunset the sky alone may be secured by an exposure of fifteen to sixty seconds with stop f/8 and a ray-filter, but in order to obtain much detail

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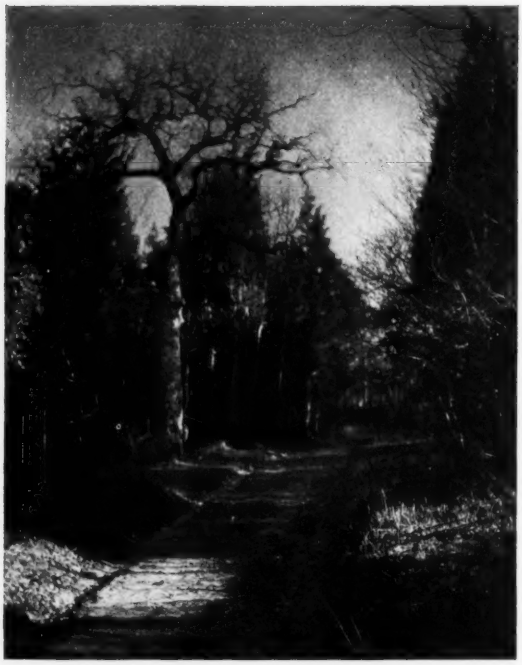

WOODLAND SHADOWS WILLIAM S. DAVIS

in near-by trees several minutes would be required.

Wood-interiors in late afternoon and twilight are, in many respects, the most difficult class of landscapes to render properly, owing to the extreme contrasts of light and shade generally present, but the charming effects which exist when — "shadows dark and sunlight sheen alternate come and go" make the attempt worth while, even though some failures may be counted upon. Perhaps the best time to obtain good results is when the sunshine is softened and diffused by a slight haze, which by refraction tends better to illuminate the shadows under the overhanging tree-branches, shortening the scale of tones to something like a workable compass.

As the exposures for such scenes may vary from a few seconds to as many minutes, according to local conditions, it would be useless for me to give any definite suggestions regarding the matter.

It may be well to say here that all the exposures suggested are intended for the warmer months of the year, with fast color-sensitive plates, such as the Cramer Instantaneous Iso. To help avoid halation it is well to back the plates (I use black-gummed paper) or use the double-coated kind.

Although the light is weaker in winter it will not be necessary to increase the exposures much, if at all, provided there is snow on the ground, as that, and the lack of foliage, will reduce the depth of the shadows sufficiently to make up for the loss of actinic power in the sun's rays. Without snow, exposures should be longer.

If a stream or pond of water fills a large portion of the foreground, less exposure will be needed, owing to the shadows being illuminated by reflected light.

THE ROAD TO THE VILLAGE WILLIAM S. DAVIS

While I have referred only to afternoon and twilight-effects in marine and landscape work under "When the Sun Is Low," it should be remembered that such a title applies equally to early morning, at which time many subjects are at their best, particularly when partly enveloped in the mist which often rises as the heat of the sun turns the night-dew into vapor, and all that I have said regarding afternoon studies may be applied to morning-effects when the sun is at the same height above the horizon.

Now just a note in conclusion regarding the local treatment of negatives with dense high-lights which refuse to print with the shadows. Where small spots or a plain sky need reducing, ammonium persulphate solution may be applied locally with a camel's-hair brush or absorbent cotton until the parts are sufficiently translucent, when its action can be stopped by swabbing the negative with a weak solution of sodium sulphite. As persulphate attacks the darkest parts first, there is less danger of cutting into the thin surrounding parts than is the case with other reducers. Ammonium persulphate cannot be used with advantage, however, on clouds which are too flat and dense from over-exposure, as it would lessen what little contrast there was. In such a case the ferricyanide and hypo reducer will serve the purpose better; but care must be taken not to let it attack the surrounding parts.

If the sky is right and the foreground is thin, the latter may be held back in various ways, such as staining the thin parts with a weak solution of yellow aniline.

Various other methods are available, but it is sufficient here to suggest what can be done, as a separate article would be needed to go into details.

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Only a Photograph

GEORGE G. ROCKWOOD

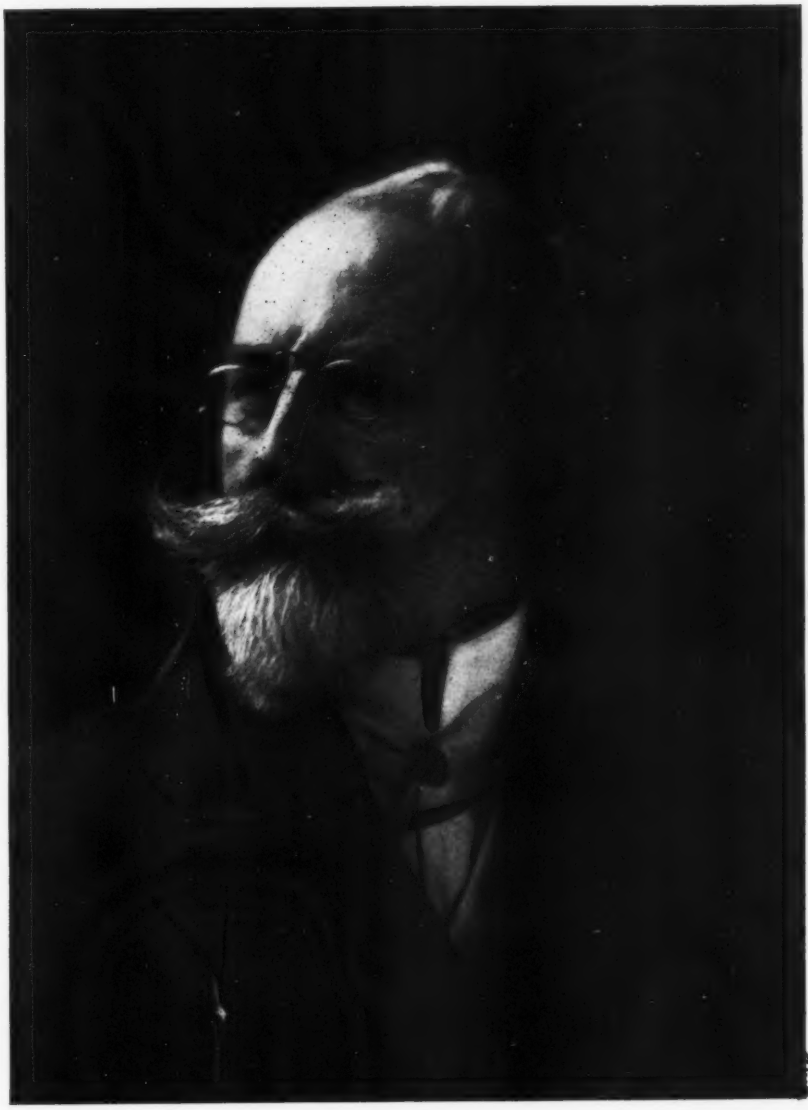
THERE recently appeared a notice of a successful painted portrait of a public man with the qualified praise that the artist "had only a photograph"! What else did he want, if he had reliable information concerning the color and personality of the man? A number of the finest portraits of famous Americans which have been painted during the last few decades have been done *from my photographs* only. It is well known that many excellent painters have "fallen short" from the effort to secure on one canvas the varying expressions of their sitters. Mr. Beecher, for one, illustrated this when he told me that the artist who should attempt to paint him "worked out his damnation." And this was true! Several artists attempted to paint that mobile face and failed. The historic portraits of Mr. Beecher were made from successful photographs I made of him — the artist studying the color, temperament, etc., from the pews of Plymouth Church on Sundays. I claim that, given a first-class, successful photograph, made by a man of experience and judgment, with *instruments which do not distort*, the artist is surer of a perfect result, a likeness, than sittings from life, especially in these days of forceful mercurial temperaments, with the pressure of mighty business-schemes in men's brains, the lack of time for sittings, and never in the same mood twice in succession. With the photograph the artist needs to see, if possible, the subject and receive an idea of personality, character and color — then to confine himself to the unvarying authority of the photograph. Many historical portraits now exist in this country which were secured in this way and have been "hung on the line" in times past. Some artists have had much to say of "machine" pictures. I say the camera beats the unaided brush every time! This is not new, as I have worked with many well-known artists on this line for nearly half a century. The question summed up is, do we want a portrait (a likeness) of our friends, or their apotheosis?

After being painted by a famous artist at an expense of $10,000, Henry B. Hyde came to my studio one day and surprised me with the remark, "I have just been painted by a great artist; now *do* give me a likeness of myself." And I did!

A great Russian painter visited this country to paint ex-President Roosevelt. After vainly attempting to secure the kaleidoscopic expressions of his face, he was in despair. Mr. Roosevelt gave him my well-known half-length standing photograph, saying, "That will remain still!" The artist copied it literally — poise, expression and all. The portrait was a marked success, but *The Herald* meanly published the photograph and the portrait side by side.

I do not hesitate to say that the faces and forms of Colonel Roosevelt at his athletic graceful period, Grover Cleveland, William McKinley, General Grant, Rutherford B. Hayes and Henry Ward Beecher will be known from my photographs of them rather than by portraits painted of them from life, except in cases where my pictures were used as the authoritative *likeness*.

Now, I don't undervalue the work, the talents or the genius of artists, but as between the camera and the unaided brush, the camera will win out every time — in the hands of the man who can secure its utmost possibilities and, by his own personality, put the sitter at ease of mind and body. When we have together the forms as presented by the camera, the knowledge of color and the freedom from prejudice, and with a desire to blend the excellences of each, we should have the perfect portrait, especially when the camera is handled by such men as Histed, Falk, Hollinger, MacDonald and the writer.



WILLIAM M. CHASE, PORTRAIT-PAINTER

BY GEORGE G. ROCKWOOD

EDITORIAL

The Camerist Afield

SUMMER is the heyday activity of the amateur photographer in search of picture-material. The camerist is truly to be envied, for in his pursuit he exercises functions calculated to arouse the best that is in him. Whether he be an advanced worker or an expert, he will undoubtedly have added to his store-house of knowledge during the past year, and will try to surpass his latest pictorial success. He has not studied the work of others in vain. This year he will endeavor to be more discriminating in the choice of camera-subjects, aiming at fewer exposures and determined that these shall represent his very best ability. Taken captive by a pretty view he will not, as heretofore, rush to capture it, but stop to consider if, and how, it can be improved. The sun is high; there are no long shadows to increase its pictorial interest. Maybe it will appear to better advantage late in the afternoon or during the early hours of the day. Or, if the picture looks flat and monotonous, because the sun is directly behind the camera, oblique lighting will give it character. If a slight breeze is stirring, an exposure should be made at once and the result be compared with a subsequent impression in which absolute quiet prevailed. Some of the finest pictorialists contend that a little motion among the branches during exposure, besides imparting a desirable degree of softness to the detail, conveys a suggestion of the existing weather-conditions. There are workers who will stand, bulb in hand, a long time waiting for a lull which often fails to eventuate that day. Experiences like this try the patience of the amateur considerably. So, too, when the white fleeting clouds, which enhance the beauty of the landscape, have passed beyond the angle of view the moment the exposure is to be made. If no more clouds appear that day, an opportunity may come later to secure a separate cloud-negative, but this should conform to the character of the original view. Wood-interiors require bright light, although the sun need not be playing upon the tree-trunks or the branches. A medium or large stop should be used and the lens properly focused, in order to preserve the separation of planes and the general plastic appearance of objects. A small stop tends to flatness, monotony and excessive detail. Ripples on sunlit waters reflecting the sun cause a glittering effect which is well to avoid. At another visit when the wind is blowing from a different direction, or not at all, the conditions will be more favorable. In photographing a lake or a pond the pictorialist will welcome a sky with clouds or, in the absence of such a pictorial feature, a wooded shore through the trees of which an effective picture may always be obtained.

Particular attention should be paid to the foreground, as in many cases it decides the pictorial value of the picture. Every near object should be considered with a view to its fitness as an accessory to the composition. A sunlit road, in summer or winter, relieved by shadows of trees, a fence or other neighboring objects, is always a pleasing camera-subject, but the portion lowest in the picture should be in *shadow*. The view selected of a pond or a brook should be marked by projecting bushes, shrubs or rocks. A boat or a canoe can be made a leading feature of the foreground, but the management of such an adjunct requires considerable judgment. The aim should be to impart interest to the view without, however, adding or including objects that might prove detrimental to the simplicity or harmony of the arrangement. If a straight line of road, brook or river present pictorial possibilities, let an oblique or diagonal view be chosen, as this will generally yield a stronger composition. At the first sight of a flock of sheep the ardent camerist dis-

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plays little restraint or discrimination. Pictures are taken almost at random and, as a result, relatively few photographs of this kind possess either merit or interest. How much better it is to exercise a little patience, deliberation and care in the management of such attractive subjects. Besides, a small group of these picturesque creatures will generally yield a more satisfactory picture than one of the entire flock. But the successful photography of sheep and cattle is a specialty in itself, requiring, as it does, a particular kind of ability. On the other hand there are objects which will assert their objectionable presence. They are the particular aversion of the fastidious camerist — the white shirtwaist and the light-colored hair-ribbon. Neither will blend with the landscape or harmonize with its surroundings. Who can produce a picture of a picnic party or any kind of outdoor group not disfigured by a white costume? The thing, by itself, may be tolerated; but in any event it taxes the technical skill of the best of us. The other anomaly is not so formidable a problem and is more susceptible of solution; for with the assent of the wearer — or the parent in case of a young child — the incongruity may be temporarily removed and replaced after the picture has been taken.

The folly of applying extremely high-speed shutters to slowly-moving objects has been so well elucidated in the photographic journals that the sensible worker will prefer to interpret motion rather than to arrest it. There are many workers to whom scenes of obvious beauty are not accessible, and who are obliged to content themselves with the commonplace subjects at hand. Many of these have been transformed into pictures of nobility and charm through the artistic perception and technical ability of the photographer. The pages of PHOTO-ERA have frequently been embellished with pictures of this character, notably by such artists as Charles Vandervelde, George C. Elmberger and D. H. Brookins.

The worker partial to the portrayal of child-life should remember that the results are nearer the truth and possess greater artistic value the less the element of preparation is in evidence. In most cases a natural, spontaneous pose is preferred. In this respect the pictures of Mrs. W. W. Pearce and Mr. H. B. Conyers are admirable and will repay careful study.

Those who are accustomed to photograph swiftly-moving objects — particularly water-craft — from stationary viewpoints, should bear in mind that the shutter-speed must be considerably increased when pictures are to be made from a vessel that is also moving. Thus, an equipment suitable for securing pictures of a speeding yacht, a dashing wave or rolling surf may be entirely inadequate when used for a similar purpose from the deck of a rapidly-traveling yacht or steamer; but motion and vibration can be successfully conquered.

These are merely a few of many suggestions appropriate at this time when the camerist is industriously pursuing his hobby. Let the feverish haste to snap everything in sight be tempered with judgment. Quality rather than quantity should prevail, for hasty methods born of eagerness to achieve the impossible are responsible for many failures.

Frankness Pays the Penalty

OUR outspoken opinion regarding the unwarranted use of the well-known mercantile phrase, "Satisfaction guaranteed or money refunded," as expressed in an editorial in the April issue — in accordance with our policy to protect the interests of our readers and advertisers — has brought us many letters expressive either of satisfaction or disapproval. One manufacturer writes: "I consider your criticism of my specialty all wrong. It has a good sale, thereby proving its merit. I was just about sending you an advertisement, but have now changed my mind."

Moreover, a certain dealer in Boston declares that our editorial has hurt the sale of those particular goods to which he supposed we referred in our criticism and which yield him and other dealers handling them a big profit. Out of spite this dealer now boycotts PHOTO-ERA, recommending another magazine in its stead.

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THE ROUND ROBIN GUILD

An Association of Amateur Photographers

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

News-Photography

THE demand for photographs to illustrate news events increases constantly, and the amateur who desires to turn an honest photographic penny may find in this field, work which will give him very satisfactory remuneration, and a work which grows instead of diminishes.

The faculties necessary for success in this line are, first, acute perception and observation; second, persistency and perseverance, and third, resource or, in other words, the power to overcome difficulties.

The camera for news-work need not be larger than a 4 x 5. The smaller camera may be used with better advantage in a crowd and then the expense is so much less than the larger cameras. Besides the advantage of convenient size, the smaller negative includes just as much as the larger one and, as in reproducing the pictures enlargements are usually made, the small negative is quite as good as the larger one. In some cases where a picture of a prominent person surrounded by a crowd is taken, only that part of the picture in which he is portrayed is used and the rest of the negative discarded. This necessitates the making of very sharp negatives, so one's lens must give clear, distinct images, and the focus must be very exact to avoid diffusion. It is the sharp negative which gives the best enlargements for pictures of this kind.

The reflex type of camera is often used by professional news-photographers, but a finder which serves almost as well as the reflex camera, is less expensive and less cumbersome, is the direct vision view-finder, which gives the picture the same size as it appears on the negative, and presents it right side up instead of inverted. These finders may be bought and attached to one's camera. The small view-finder which is a part of every hand-camera is not to be despised, and if one trains his eye to see things in miniature he can do just as good work as though he used a reflex camera, or a direct vision-finder.

The shutter which will be found the most efficient for this class of work is the focal-plane as it adds to the rapidity of the exposure. Oftentimes when pictures of news value are to be made the weather-conditions are against one's getting a properly-exposed plate. With the ordinary shutter one is handicapped, for his plate will in nine cases out of ten be under-timed, but with the focal-plane and a good rapid rectilinear lens one can make excellent negatives in the most discouraging weather.

Besides being able to select the opportune moment to make the exposure, the amateur must be an expert in the use of his camera. He must not handle it as did Mrs. Gammit the gun in Charles Robert's story, The Backwoodsman. Mrs. Gammit wanted the gun to shoot a bear and felt it was no great trick to learn to use it. When the time came to use it she rushed out with it, pointed it toward the bear, let go the trigger and instead of hitting the bear shot her turkey that was roosting in a tree near by. She returned the gun to its owner with the remark,—

"Here's your gun, Mr. Barron, an' don't ye go for to trust it or ye'll live to regret it. It don't hit what it's aimed at!"

The trouble with the many who essay news photography is that they are not experts in the use of the camera and, like Mrs. Gammit with the gun, "they don't hit what they aim at!" The use of the camera must be in a measure a secondary matter, the manipulation being a sort of subconscious operation, for in photographing news events one cannot have his attention divided between subject and camera. One should therefore practice a drill with his camera till he is able to use it without actually putting his mind on it. In an early number of PHOTO-ERA directions were given for such a drill, but it is a very simple matter to make such a drill for one's self. First note down the movements in their order which are made in taking a picture from the aiming of the camera at the object to the putting in of the dark slide over the exposed plate, or the turning on of the film, as the case may be, and then practice these movements until they become mechanical. As for material there is no lack, for incidents are constantly occurring which afford fine "copy" for the news-photographer. There are the comings and goings of important people, local celebrations, military events, church and society functions, weddings of prominent folk, races, sports of all kinds, besides all of the daily incidents and accidents which occur unexpectedly. The former one may plan for, but to be able to take advantage of the unexpected is what marks the difference between the amateur with resource and the one without.

FIRST PRIZE
DOWNHILL PERSPECTIVE

THE OLD NORTH ROAD GEORGE H. WENDER

Besides the subjects of daily occurrence there are others of special interest which will serve as salable copy. In a large city there is always the foreign element—emigrants who bring with them not only their own ways and costumes, but also their own industries. For instance, there is in one city a colony of Russian snuff-makers who make snuff in the old-time way of pounding and sifting, using the same implements which they brought with them, and wearing the same kind of dress as they wore when they landed. The men especially are very picturesque and wear odd pot-shaped hats of black which they seldom or never remove except when they go into the little Russian church where they worship. A group of Syrians make most beautiful scarfs and table-covers, and a little settlement of Persians weave rugs beside their doors on the same looms which they once used in their native land. Many of these old-world industries have been brought to our very doors, and the clever amateur who photographs the workers, and writes an entertaining account of them will have no trouble in disposing of his "copy."

When "out for pictures" one should never lose the opportunity to get a good negative of a subject which may be of use in the future. Houses with a history, curious characters, interesting localities, anything which will make or suggest a story should be taken whenever the occasion offers. It is not only the daily paper which provides a market, but the weekly illustrated paper, and the monthly magazines buy many pictures, these being more of a literary character. So one may supplement his "news" pictures with others of more general interest, and now that gardens and country homes are the pleasing fad of the day, one may find a market for pictures of such subjects in the magazines devoted to outdoor life and garden literature.

In sending pictures to periodicals each one should be marked with full name and address. The glossy prints are always the best for reproduction.

Every subject worth photographing has a market value the price being more or less according to the subject. Let one set himself seriously at work and success is sure to follow his efforts.

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THE MONADNOCK ROAD, NEW HAMPSHIRE
WILFRED A. FRENCH

DESCENDING MT. LOWE
LOUIS FLECKENSTEIN
THIRD PRIZE — DOWNHILL PERSPECTIVE

XUM

LAUREL LAKE AMONG THE BERKSHIRES — ELIZABETH N. HOADLEY

SECOND PRIZE — DOWNHILL PERSPECTIVE

Sodium Sulphite, Sodium Carbonate (Dry and in Crystals)

MANY of our Guilders have inquired recently about the difference between dry, anhydrous and crystal sodium sulphite and carbonate, so a brief explanation will, no doubt, be of benefit, especially to our beginners who are not yet familiar with photographic chemistry.

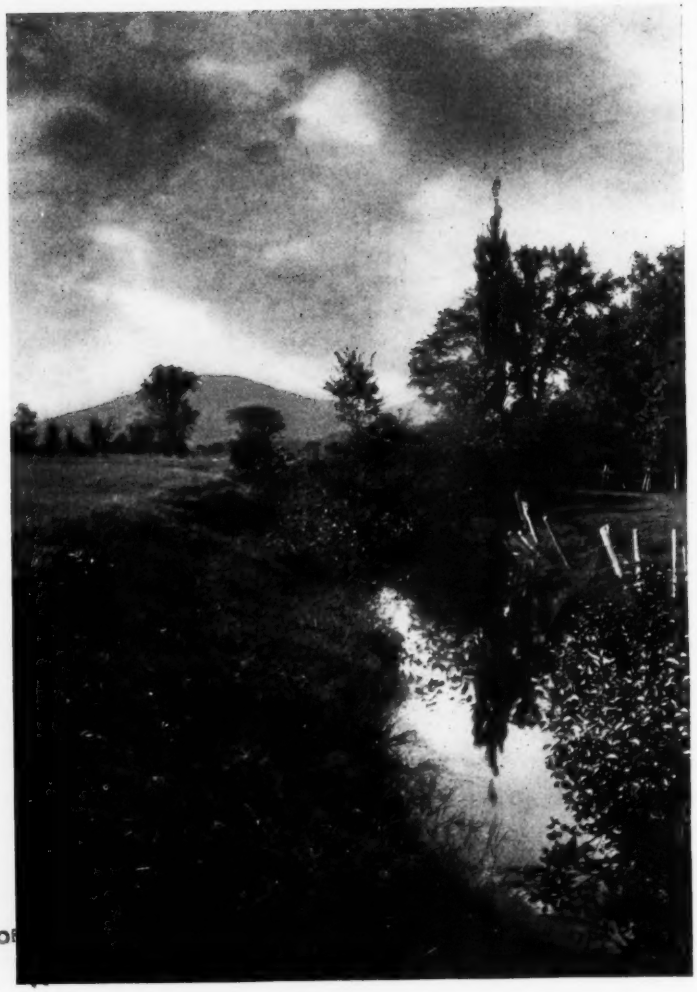
To begin with, dry and anhydrous mean the same thing, so that if a formula calls for anhydrous sodium sulphite one may know that it simply means dry.

Sodium sulphite comes in prismatic, colorless crystals which in this form will, if kept for any length of time or exposed to the air, become dim and lusterless and covered with a white powder. In this form it loses some of its chemical power, and if much deteriorated it has an injurious effect in the developer.

In making up chemical compounds the chemical elements are combined in different proportions, which, thus united, become a new substance. The way in which these elements combine to form the new substance is always in the same proportions. An atom is supposed to be the smallest possible division of a substance, and the smallest number of atoms which combine to form the new substance is called a molecule. Now sodium sulphite is composed of sodium two parts, sulphur one part, and oxygen three parts. The chemical formula is written thus: Na 2 SO 3. Na is the symbol for sodium, natrium being its Latin name. When the crystals are exposed to the air sodium sulphate is formed which acts as a retarder.

The anhydrous, or dry, sodium sulphite has twice the strength of the crystals, does not change chemically nor deteriorate by keeping, so it is wiser when mixing one's own solutions to use the dry instead of the crystals. When using a formula which calls for crystals take half the quantity of dry sodium sulphite and be assured of good results. There is only a trifle of difference in the price, the crystals costing 20 cents a pound and the dry, 25 cents, and as it takes only half as much of the dry as of the crystals it is really very much cheaper, besides being always reliable.

The same reasons which apply to the use of dry sodium sulphite apply also to the use of sodium carbonate.



UNIV. OF

SUMMER

ERNEST M. ASTLE

FIRST PRIZE — THE SEASONS

The Round Robin Guild Monthly Competitions

Closing the last day of every month.
Address all prints for competition to PHOTO-ERA, *The Round Robin Guild Competition, 383 Boylston Street, Boston, U.S.A.*

Prizes

First Prize: Value $10.00.
Second Prize: Value $5.00.
Third Prize: Value $2.50.
Honorable Mention: Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in books, magazines, enlargements, mounts, photographic materials or any article of a photographic or art nature which can be bought for the amount of the prize won.

Rules

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor, and must be artistically mounted.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. *A package of prints will not be considered eligible unless accompanied by return-postage at the rate of one cent for each two ounces or fraction.*

5. *Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the month in which the competition occurs, and should be accompanied by a letter* SENT SEPARATELY, *giving full particulars of date, light, plate or film, stop, exposure, developer and printing-process.*

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

Subjects for Competition

June — "Landscapes with Figures." Closes July 31.
July — "Marines." Closes August 31.
August — "In the Country." Closes September 30.
September — "General." Closes October 31.
October — "Scenic Beauties of America." Closes November 30.
November — "Group Portraits." Closes December 31.
December — "Flashlights." Closes January 31.

Awards — Downhill Perspective

First Prize: George H. Wender.
Second Prize: Elizabeth N. Hoadley.
Third Prize: Louis Fleckenstein.
Honorable Mention: Julia Worthington, Donald Grey.

BEGINNERS' COLUMN

Quarterly Contests for Beginners

In these contests all Guild members are eligible EXCEPT *those who have received Guild prizes in the past. Aside from this restriction, the rules which govern the monthly competitions will be in force here and the prizes will be payable in the same manner.*

All prints submitted, except prize-winners, will be returned if postage is sent.

Prizes

First Prize: Value $10.00.
Second Prize: Value $5.00.
Third Prize: Value $2.50.
Honorable Mention: Those whose work is worthy will be given Honorable Mention.

Subjects for Competition

FAVORITE PETS — CLOSES OCT. 15, 1910

The subject of this competition seems self-explanatory, consisting, as it does, of dogs, cats, monkeys, rabbits, birds, etc., and tamed wild animals.

AUTUMN PICTURES — CLOSES JAN. 16, 1911

Harvest-scenes with or without figures and pictures in which there are fallen leaves, shadows and mist are eligible.

The Forthcoming Competition

"IN THE COUNTRY," is the subject for this month's competition, closing in September. It seems to cover a wide field, but let not the Guilder be misled by the comprehensive title. It does not mean landscapes nor waterscapes. It means some phase of country life, some of the pleasures or industries which distinguish the country from the city.

As the time of the competition extends to the end of September harvest-scenes will be very apropos. If in the harvest field take special care that the workers pay attention to their work and not to the camera. One of the best pictures of haymakers both in composition, and management of lights and shadows was spoiled because the two men who were pitching hay on the load stopped their work and stared at the camera.

Farm stock may be utilized for depicting country life, for there is the milking, the driving of the cows to pasture, the feeding of the sheep, the taking of the grist to mill. Then there is the hop gathering, the potato digging, the corn husking, etc., etc., which furnish excellent subjects.

Now that flower and vegetable gardening is so popular the opportunity which they offer for pic-

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tures should not be neglected. If one chooses to picture a gardener at work, take the real gardener, and not an imitation one doing make-believe work.

The amateur will find that orthochromatic plates will give the best results at this time of year, for the foliage has matured and is no longer of a translucent green, while the yellows of the grains require an orthochromatic plate to render them in their true color-values.

The best way to secure a picture worth while is first to determine the nature of the subject, then seek for it. The chance of thus getting a prize-winning picture is ten times as great as simply looking about for something worth taking. A definite aim, and one's energies directed toward attaining it is the surest road to success.

How to Save Over-Timed Blue-Prints

WHEN the beginner has been unfortunate enough to over-time a blue-print the usual course is to throw it in the scrap-basket. They can be bleached by soaking them for a few minutes in a five per cent solution of sodium bi-carbonate. They lose density gradually and just before they have reached the required color they should be transferred to clear water and washed well for a few minutes. If prints have been dried, they should be soaked in clear water before putting them in the bleaching solution.

Answers to Correspondents

Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to ELIZABETH FLINT WADE, *321 Hudson Street, Buffalo, N. Y. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

CLIFF KIRK.—**The Lens for Enlarging.** Yes, you can make enlargements up to 12 x 14 with your 4 x 5 lens. In PHOTO-ERA for January, 1907, you will find full directions for making enlargements with simple apparatus. There is no book published on the subject you mention. Articles have been written, but no book. A comprehensive description of this very interesting and valuable process will appear in an early number of PHOTO-ERA.

MORRIS DUTTON.—**Blurred Image.** In cleaning your lens and taking it apart you have doubtless put it together wrong, and that is the reason why the image it now makes is blurred. You had better take it to an optician and have it put together right, as it would be impossible for anyone to tell you how unless he had the lens in his hands.

GRACE SELDEN.—**Ammonium Chloride for Fixing.** A fixing-bath in which ammonium chloride is used is made as follows. To every ounce of hypo use five ounces of water, and 20 grains ammonium chloride. The prints which you send are from much under-exposed plates. There is no remedy for such negatives. Better throw them away and make new ones.

LAURA W.—**Purple Tones on P. O. P.** To get purple tones on printing-out paper use the following bath. Borax, 30 grains; gold chloride, 1 grain; water 10 ounces. Toning takes place rapidly and the finished print comes out in rich purplish tones, a color which is very pleasing for some pictures. Yes, you may take part in the beginner's competition for you have never taken a prize.

D. S. B.—In using platinum paper which has become discolored by being kept too long you can make a very good print by adding to the developer a little potassium bromide, one drop of a ten per cent solution being the right quantity for each ounce of the developer. Sometimes old platinum paper makes very beautiful prints especially from negatives of strong contrasts.

CAROLINE H.—**Spotting Glossy Prints.** To prevent the spotting showing on glossy prints, mix the colors with gum arabic water made rather strong. **Rubbing Down Local Density.** Local reduction with alcohol is done by using a piece of clean chamois-skin, drawing it over the end of the finger, dipping it in alcohol and then gently rubbing the places to be reduced. Use a clean place on the chamois as it becomes blackened. If the film gets too moist let it dry before finishing the reduction.

S. L. F.—**Tips about Even Development.** Do not wet your negatives before development. You are quite likely to get uneven development owing to the film not being wet evenly. In case of tank development it is sometimes advisable to soak the plates in water for some time before placing them in the tank. This course is advised by some plate manufacturers, but simply dipping the plate or flowing it with water is not to be commended. To insure even development place the developer in the tray, tip the tray at one end, slide in the plate and tip the tray back quickly so that the solution covers the plate at once. By this method one avoids air-bells and uneven marks on the film.

P. L. T.—**Preventing Absorption of Colors by Prints.** A preparation to spread over bromide prints before applying the color is made as follows:—Purified oxgall, 30 grains; wood alcohol, 2 ounces; water, 5 ounces. Shake well till the oxgall is dissolved and, if not clear then, filter. Brush the print over with the solution, allow it to dry, then apply the colors. The solution prevents the colors from sinking into the paper.

ANNA C. E.—**Amidol for Enlargements.** Amidol is one of the most satisfactory developers for bromide paper as it gives a very rich black image. The formula which you submit is a good one, but you would get better results by adding to it a few drops of potassium bromide. Yes, enlargements are admitted in the Guild contests, in fact many of the members send enlargements, especially if their pictures are made on a smaller plate than 4 x 5.

BEN. M. HEATH.— **Mounting Prints Under Celluloid.** To mount prints under celluloid, soak the print for a few minutes in wood alcohol, place it in contact with the celluloid, lay on a flat, smooth surface and rest a warm flatiron on the print for a few minutes. This will cement the celluloid and print. You can have such prints mounted as buttons if you choose, but they are not specially artistic.

WALTER PRENTISS. — **Substitute for Retouching-Varnish.** Do not attempt to make retouching-varnish. A small bottle costs only a trifle and will last a long time. For ordinary retouching do not use the varnish but roughen the film with powdered pumice-stone rubbed on with the finger-tip in a rotary motion. Brush off the surplus powder, and the surface will be found to have a good "tooth" for taking the pencil-marks. **Lack of Definition in Enlargements.** The reason why your enlargements lack definition at the edges is because you use too large a stop for your lens which evidently has not a flat field.

ELLEN DICKSON. — **Rodinal for the Tank.** The proportions of rodinal for stand development are one-half ounce of rodinal to 100 ounces of water. The negatives will take from one to three hours to develop. This is an excellent formula for underexposed plates. **Canvas-Effective in Portraiture.** An effective way to make a pleasing print is to print through a negative of a piece of canvas. To make this negative, stretch a piece of canvas or burlap on the wall, make a negative of it and develop just far enough to show slight detail. When printing place this negative in the frame, the portrait negative over it and then print. The lines on the negative soften all blemishes in the portrait and there is no need of any retouching. In making the negative of the piece of canvas it must be evenly lighted so that the detail is even all over the plate.

A. O. G. — **Printing-in Clouds.** In printing clouds into pictures the landscape negative is printed first, and then clouds are printed in. You will find it to your advantage in arranging the cloud negative to use a large printing-frame as then the negative may be placed where the position of the clouds is most desirable. Mask the landscape part of the negative during the printing of the clouds. Do not carry the printing too far, as lightly printed clouds are not only more effective, but seem more natural than when printed to their full depth.

JAMES TOWNE. — **Markings on Gaslight Prints.** The markings of the edges of your gaslight post-cards may be removed by dipping a piece of absorbent cotton in a little alcohol and rubbing the places lightly. **Post-Card Suggestions.** In printing on post-cards leave a space on the picture side for writing, which may be done by printing through a cut-out or by masking a part of the negative. Clever subjects for post-cards find a ready sale, and you ought to be able to do something in this line judging from the prints enclosed.

C. M. N.—**Removing Paper Stuck to a Negative.** To remove the paper which has stuck to the film side of the negative, soak in a ten per cent solution of common salt until the paper can be rubbed off easily. It will be a good plan to submit the plate afterwards to a fixing-bath which will remove the stains left by the paper. **Soft-Focus Negatives.** To make a soft negative first focus sharply and then rack the lens out or in — preferably in — just a trifle enough to soften the outlines but not to blur them. The exposure must be a trifle longer than for a sharp focus.

Print-Criticism

Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to ELIZABETH FLINT WADE, *321 Hudson Street, Buffalo, N. Y. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop, exposure, developer and printing-process.*

"THE NEW MAGAZINE," S. W.—This picture shows an elderly man sitting in an arm-chair and looking at the copy of a magazine which, as the title implies, is the current number just arrived. Leaning over his shoulder with one hand resting on the back of the chair is a young woman, evidently the daughter. Both the subjects are absorbed in the periodical, their pose being very natural and unstudied. There are no strong highlights nor deep shadows, and the half-tones melt into each other in a very pleasing and artistic way. The background is enough out of focus simply to suggest detail without giving it. The modeling of the faces is excellent, showing that much care was exercised in the lighting. The criticism of this picture is that the figures are exactly in the center of the plate. By trimming off two inches at the left the figures would be brought into a better place and the composition decidedly improved. The tone of the print, which is in warm browns, is very pleasing and the mounting in harmony with the color of the print.

"A RAINY DAY," M. F. J.—This came very near being a very excellent picture. The scene depicts a street-corner, the foreground showing only the sidewalk and no buildings; a very happy arrangement. On the opposite side appears a building with tall pillars its upper part cut off and partly obscured by trees. Two figures with umbrellas are crossing the street, their shadows reflected in the wet pavement making pleasing lines. At the right are two trees and between them is a horse and carriage, the trunks of the trees being also reflected in the pavement. The effect is practically two pictures, for the trunk of the tree nearest the center and its long shadow cuts the picture in two so that one looks first at

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one side of the tree and then the other on account of the sharp division-line. The exposure of the plate was well-timed and the half-tones are very soft and harmonious. There is also a misty look about the objects which carries out the impression of the title. The pity is that so good a subject and so well treated could not have been better balanced, but even with its faults it is an interesting picture.

"SNOWY FIELDS," C. K.—This print shows an expanse of snowy fields in the foreground while in the middle-distance is a long line of evergreens, and beyond what looks like a stream of water. The point of view is well taken, and the low fence and the lines in the field help the composition, but the plate was very much underexposed, hence the picture is flat and without much contrast. Another print enclosed with this is a copy of a picture and is also underexposed. In copying pictures the exposure should be prolonged so that good contrasts may be obtained, and also the developer should be one which will bring out detail well and give a plucky negative.

"THE NEW SLED," F. L. H.—It seems rather incongruous to receive winter-pictures in the middle of summer, but among the prints sent for criticism this past month are three winter scenes. The one under consideration depicts a little child drawing a sled. This is rather an unusual as well as a peculiar picture. Every bit of detail has been eliminated with the exception of the child, the sled, and a line of path. The incongruity of this picture is the fact that the child has on a little white cap and a white apron with lace-trimmed ruffles, hardly the costume to wear on a wintry day, so one infers that this was a "made" picture and actually was taken in the summer. Had the child been in appropriate costume this would have been a clever bit of genre work, but the fact that she is not dressed for the season she depicts makes her an anachronism in the picture. The pose is very good indeed. This ought to be "done over" with the child suitably costumed.

Plate-Speeds for Exposure-Guide on Opposite Page

Class 1/3

Lumière Sigma
Lumière Non-Halation Sigma

Class 1/2

Barnet Super-Speed Ortho
Ilford Monarch

Class 3/4

Barnet Red Seal
Ilford Zenith
Imperial Flashlight

Class 1

American
Ansco Film, N. C. and Vidil
Barnet Extra Rapid
Barnet Ortho Extra Rapid
Barnet Studio
Cramer Crown
Cramer Crown Non-Halation
Cramer Instantaneous Iso
Cramer Inst. Iso Non-Halation
Cramer Isonon
Cramer Trichromatic
Ensign Film
Hammer Special Extra Fast
Imperial Special Sensitive
Imperial Non-Filter
Imperial Orthochrome Special Sensitive
Kodak N. C. Film
Kodoid
Lumière Film
Magnet
Premo Film Pack
Seed Gilt Edge 27
Standard Imperial Portrait
Standard Polychrome
Stanley Regular
Vulcan
Wellington Extra Speedy

Class 1 1/4

Cramer Banner X
Cramer Banner X Non-Halation
Eastman Extra Rapid
Hammer Extra Fast
Hammer Extra Fast Ortho
Hammer Non-Halation
Hammer Non-Halation Ortho
Seed 26x
Seed C. Ortho
Seed L. Ortho
Seed Non-Halation
Seed Non-Halation Ortho
Standard Extra
Standard Orthonon
Wellington Speedy
Wellington Film

Class 1 1/2

Lumière Ortho A
Lumière Ortho B

Class 2

Cramer Medium Iso
Cramer Medium Iso Non-Halation
Ilford Rapid Chromatic
Ilford Special Rapid
Imperial Special Rapid
Wellington Iso Speedy

Class 2 1/2

Barnet Medium
Barnet Ortho Medium
Cramer Anchor
Hammer Fast
Seed 23
Lumière Panchro C

Class 3

Wellington Landscape

Class 4

Stanley Commercial
Ilford Chromatic
Ilford Empress

Class 5

Cramer Commercial
Hammer Slow
Hammer Slow Ortho
Wellington Ortho Process

Class 8

Cramer Slow Iso
Cramer Slow Iso Non-Halation
Ilford Ordinary

Class 12

Cramer Contrast
Ilford Half-Tone
Seed Process

Class 100

Lumière Autochrome

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The Round Robin Guild Exposure-Guide For August

COMPILED BY PHIL M. RILEY

UNDER this caption a brief table of exposures will be given in each issue for the guidance of Guild members during the following month. While the figures are indicative only, they will be found approximately accurate for the assumed conditions they have been applied to. If the exposure-times given are not considered imperative, but as suggestions, possibly to be varied slightly at the discretion of the worker, these tables will prove of great benefit to all who use them.

The table below gives the exposures required by the different subjects and plates mentioned during the month of August on any fine day between 10 A.M. and 2 P.M. when the sun is shining brightly and the lens is working at f/8, or U. S. No. 4.

Double the exposure if the sun is obscured but the light is fairly bright, or if f/11, U. S. No. 8 is used; also from 8 to 9 A.M. and 3 to 4 P.M. Treble it when the light is rather dull, and from 7 to 8 A.M. and 4 to 5 P.M. Increase it four times when there are heavy clouds and very dull light, or if f/16, U. S. No. 16, is used. For f/5.6, U. S. No. 2, give half. From 9 to 10 A.M. and 2 to 3 P.M. increase the exposure one-fourth. From 6 to 7 A.M. and 5 to 6 P.M. increase it five times.

SUBJECTS	PLATES (List on Opposite Page)											
	Class ½	Class 1	Class 1¼	Class 1½	Class 2	Class 2½	Class 4	Class 5	Class 6	Class 8	Class 12	Class 100
Studies of sky and fleecy clouds	1/1280	1/640	1/512	1/400	1/320	1/256	1/160	1/128	1/100	1/80	1/50	1/6
Open views of sea and sky; very distant landscapes; studies of rather heavy clouds	1/640	1/320	1/256	1/200	1/160	1/128	1/80	1/64	1/50	1/40	1/25	1/3
Open landscapes without foreground; open beach, harbor and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds	1/320	1/160	1/128	1/100	1/80	1/64	1/40	1/32	1/25	1/20	1/12	2/3
Average landscapes with light foreground; river-scenes; figure-studies in the open; light-colored buildings and monuments; wet street-scenes	1/160	1/80	1/64	1/50	1/40	1/32	1 20	1/16	1/12	1/10	1/6	1 1/3
Landscapes with medium foreground; landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving-objects at least thirty feet away	1/80	1/40	1/32	1/25	1/20	1/16	1/10	1/8	1/6	1/5	1/3	2 2/3
Landscapes with heavy foreground; buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red brick buildings and other dark objects; groups outdoors	1/40	1/20	1/16	1/12	1/10	1/8	1/5	1/4	1/3	2 5	3/5	5 1/3
Portraits outdoors in the shade; very dark near objects	1/20	1/10	1/8	1/6	1/5	1/4	2/5	1/2	3/5	4/5	1 1/5	11
Badly-lighted river-banks, ravines, glades and under the trees	1/10	1/5	1/4	1/3	2/5	1/2	4/5	1	1 1/5	1 3/5	2 2/5	21
Average indoor portraits in well-lighted room, light surroundings, big window and white reflector	3/10	3/5	3/4	1	1 1/5	1 1/2	2 2/5	3	3 3/5	4 4/5	7 1/5	64

In order to make the exposures as accurate as possible after the final multiplications, all fractions accompanying whole numbers have been allowed to remain in this table, except when the whole numbers were so large that fractions might be disregarded as negligible. In such cases approximate figures have been given. Shutters will not always give the exact exposure required, but the nearest speed may be used if it is approximately correct. When the nearest speed is too short open the diaphragm a little; when too long, close it a little. Let the exposure be a little too long rather than too short, and the more contrast there is in the subject the more it may be over-timed. Over-exposure, unless excessive, can be controlled in development, but under-exposure will not give a satisfactory negative.

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WINTER
A. B. HARGETT
THIRD PRIZE — THE SEASONS

THE BROOK IN WINTER
HARRY A. BRODINE
THIRD PRIZE — SNOW-SCENES

THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

With Reviews of Foreign Progress and Investigation

Conducted by PHIL M. RILEY

Readers are encouraged to contribute their favorite methods for publication in this department
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

A Soft Developer

ARTURA IRIS without special treatment or modified developer will yield good prints from a remarkably wide range of negatives. Occasionally, however, the photographer will find that he has produced a negative of extreme contrast, due to under-exposure or over-development or both.

When printing from such negatives the following developer may be used to advantage. This formula is based on the principles laid down in the manual "Artura Results" under the head of "Modifying Developer."

Soft Iris Developer

Water	40 ounces
Metol	20 grains
Sulphite of Soda (dry)	1 ounce
Hydrochinon	40 grains
Carbonate of Soda (dry)	90 "

When ready to develop add one drop of a *saturated solution* of bromide to each two ounces of developer.

On account of the reduced amount of accelerator (carbonate of soda) this developer will work more slowly than normal developer and due allowance for the slower action should be made when using the foregoing formula.

This slow action produces softer prints because a developer so compounded will slowly search for and find detail in the half-tones and highlights before the shadows of the print are blocked.

Reducing the carbonate still more will produce softer effects, but the extreme in this direction should only be resorted to when the negative is of absolutely "iron-clad" contrast, otherwise prints when developed are likely to be flat and lifeless.—*Studio Light.*

Portraits by Gaslight

R. JAHR, in the *British Journal of Photography* for March 25, calls attention to the fact that orthochromatic plates, if really very rapid, will permit very short exposures by incandescent gaslight. Mr. Jahr exhibited several examples of this sort of work at the Dresden Exhibition last summer. One of them — a group of two gentlemen, head and shoulders — was taken in an office by the light of one single *inverted* incandescent gaslight burner in *two seconds'* exposure, with lens f/4.5 (Voigtländer Heliar), the light being a little more than 4 ft. 6 in. from the sitters.

Another portrait of that veteran of photography, Professor Krone, was taken in November, 1908, 11 p.m., in the meeting-room of the Dresden Amateur Photographic Society, after the professor (then about eighty-two years of age) had given us a lecture on the early days of photography — lens same as before; exposure, *ten seconds*, usual illumination of the room by a chandelier with three or four incandescent gas-burners with opal shades; face, about 9 ft. distant from light. The original negative and a life-size enlargement were exhibited in Dresden, and were much noticed, Prof. Krone himself declaring it to be one of the very best portraits ever taken of him.

Developing P. O. P.

THERE are various methods of developing P.O.P., and so few are really satisfactory that it is desirable to note the following by P. Dementieff in *Photographische Mitteilungen.* Print until a very faint image of the whole subject is visible. Then develop in —

Potassium metabisulphite	110	grains
Metol	15	"
Gallic acid	7	"
Citric acid	22	"
Water, distilled	3½	fl. ounces

Dilute with ten times the quantity of water before use. When development is complete, transfer the prints to a three per cent. solution of common salt, which stops further development. Then rinse with water. Tone in —

Ammon. sulphocyanide	15	grains
Gold chloride	1½	"
Water, distilled	12	fl. ounces

After toning, rinse in water, and fix in a fifteen per cent. solution of hypo.

Printing Post-Cards in a 4 x 5 Frame

A 4 x 5 printing-frame may be altered to print post-cards in the following manner, suggests Earl Fullerton, of Hebron, Ohio. Lay the printing-frame with its face down, cut a strip from the inside of the end of the frame wide enough to permit the card to lie flat. Cut deep enough to bring the bottom of the groove on a level with the negative. Then use a mask suitable for the picture. In order to prevent the image from printing with rough edges two very suitable masks may be made from plain paper, having rectangular openings each 2¾ x 3¾ and 3 x 4 inches respectively.

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OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

THE beauty of the sunset view which decorates our front cover, this month, is due to the skill of Percy G. Farquharson, of New York, who is also an ardent yachtsman. The picture is well spaced and evinces a mastery of technical resources. Data: Monroe camera 4 x 5; Dallmeyer lens, 7-inch focus; stop 16; August, 4 p. m.; 1/100 second exposure; Seed 26 plate; pyro developer; smooth Royal Bromide enlarged from about ½ section of original plate.

The effective and well-balanced view of Trinity Church, Boston, which serves as our frontispiece, illustrates the versatility of F. A. Saunderson, a professional photographer of exceptional skill. The stately edifice shows to excellent advantage from the spot chosen by the artist, the perspective is natural and the lighting well calculated to bring out the architectural detail. The view was taken before the much-discussed statue of Phillips Brooks was placed in position. A pleasing feature of this view is the foreground which adds much to the general pleasing effect. Data: Carl Zeiss Protar 7A, 10-inch focus; stop f/16; exposure 1/8 second; 8 x 10 Orthonon plate; pyro-soda developer; direct Special Portrait Velox print.

The poetic feeling and artistic character of Mrs. Margaret E. Menn's exquisite landscape on page 59 was noted in our account, last month, of the Boston Camera Club's annual exhibition where this print was shown. Somehow it failed to obtain recognition, the members, themselves, awarding the prizes. The view was taken from an elevation in Melrose — one of Boston's numerous beautiful suburbs — and affords a glimpse of Middlesex Fells, only a short distance away. Harmonious simplicity is the key-note of this charming composition. Data: Pocket Graphic Camera 3¼ x 4¼; R. R. lens, focus 5¼ inches; stop f/8; three times light-filter; November, hazy light; ½ second exposure; Lumière Ortho plate; M. Q. developer; enlarged on 6½ x 8½ Wellington Bromide paper; clouds printed in.

Few American sculptors have won such universal distinction as Daniel Chester French, whose noble and originally-conceived monument to the sculptor Martin Milmore, at Forest Hills, page 61, is generally considered to be his masterpiece. It once formed the theme of an impressive sermon by a Chicago divine, several years ago, on account of the tenderness of feeling and beauty of expression of the design. The tablet is of bronze set in a frame of light gray granite; the figures are in high relief and life size. Data: Voigtländer & Sohn Euryscope lens No. 2, 10-inch focus; stop f/18; 3 p.m., weak sun; Cramer Iso 6½ x 8½ plate; pyro developer; direct W. & C. Platinotype print.

Our regular monthly insert is a landscape by Mr. Saunderson, the author of the frontispiece in this issue. The locality is Kendall Green, near Waltham, and noted for its picturesque scenery. The picture was accorded first prize in the landscape class in the Boston Camera Club's exhibition, last May. It is straight photography and yet shows that such means are capable of truly beautiful effects. It is simply another case where a professional photographer's temperament modifies the tendency of his regular equipment to portray everything literally. Data: Carl Zeiss 16-inch single Protar; stop f/22; four times Ideal color-screen; June, good light; ½ second exposure; 8 x 10 Orthonon plate; pyro-soda developer; direct W. & C. Platinotype C. C.

Another pretty spot in the above-mentioned locality is an old cider-mill, which, combined with a neighboring evergreen tree and the waters issuing from an adjacent pond, formed a picture now a thing of the past. Page 65. The view was made from a foot-bridge and necessitated the use of a moderately wide-angle lens. Data: Voigtländer & Sohn's Wide-Angle Euryscope No. 2, about 6½-inch focus; stop f/18; July, 7 a.m., full sun; exposure ½ second; Cramer Medium Iso 6½ x 8½ plate; pyro developer; W. & C. Platinotype print.

The editor is also responsible for "The Source of the Neponset," page 65. This river which flows into Dorchester Bay, Boston Harbor, is pictorially attractive its entire length. One of its prettiest sections, however, runs from Mattapan, Boston, to Milton Lower Mills, and from the bridge at Central Avenue, Dorchester, the camerist may obtain views of river and shore which for sheer beauty can scarcely be surpassed. Data: Voigtländer & Sohn Euryscope No. 2, 10-inch focus; stop f/11; July, full sun; exposure one second; Cramer's 6½ x 8½ Iso plate; pyro developer; W. & C. Platinotype print.

1845 to 1885 is esteemed as the golden period of American literature. Emerson, Holmes, Lowell, Longfellow — such were the men who brilliantly represented American poetic genius. The homes of these distinguished men appeal to us, therefore, most strongly, the pictorial worker being impressed particularly by the picturesque appearance of these historic landmarks. Elmwood, where Lowell passed most of his life, is an exceptionally attractive spot, surrounded, as it is, by stately elms of which the poet was extremely fond. Data: Voigtländer & Sohn Euryscope lens No. 2; stop f/18, full sun; one second exposure; 6½ x 8½ Cramer Banner plate; pyro developer; direct W. & C. Platinotype print.

"Bellevue Cascade," by C. Arthur Platts, page 67, is as complete a picture as one could

wish to see. Interpreted by an artist of different temperament, this charming spot in Middlesex Fells, less than an hour's ride from the heart of Boston, might lose; on the other hand, it might gain, but, certainly, very little in artistic effectiveness over Mr. Platts's delightful achievement. Data: 4 x 5 Korona Camera IV; Gundlach Rapid Convertible lens; stop f/4.4; only rear combination used; April, 2 p.m., bright sun; one second exposure; Cramer Medium Iso plate; Velox print.

The two pictures on page 68, by Phil M. Riley, demonstrate the pictorial possibilities to be found in the Boston City Park System. Jamaica Pond, formerly a sheet of water with indifferent surroundings, is now a beauty-spot and a charming link in the chain of public parks beginning with Franklin Park and ending with the Fenway. Data: "Rhododendrons." View-camera, Voigtländer Euryscope lens; stop f/16; 1.30 p. m., hazy sun; 1/5 second exposure; 5 x 7 Barnet Red Seal plate, pyro-metol developer; Defender Triple A print, "Lily Pond." Apparatus, conditions and materials the same.

One of the above-mentioned series of parks is Riverway located at Longwood, a suburb adjacent to Boston. Although the reflection of objects in this quiet stream is nearly always clear, Mr. Goodhue has given us on page 70 a somewhat impressionistic effect of a favorite view in this very beautiful locality. Data: Seneca Camera 4 x 5; Wollensak R. R. lens, 6-inch focus; stop U. S. 64; three times color-screen; September, 1 p.m., good light; 3 seconds exposure; Stanley plate; edinol-hydro developer; two times bromide enlargement.

The scenery in Boston Harbor is noted for its beauty. Among the picturesque islands along the North Shore is Nahant, the summer-home of Senator Henry Cabot Lodge. Among its many rocks and cliffs one may obtain pretty views of the blue Atlantic, also of waves that break high amid foam and spray. Mr. Washburn's view, on page 71, is somewhat out of the ordinary and well composed. The treatment of the subject is broad and effective. Data: F. P. Kodak 3¼ x 4¼; R. R. lens, 5-inch focus; stop f/16, August, 3.30 p.m., bright sun; 1/25 second exposure; Eastman film; pyro developer; 6½ x 8½ Wellington Bromide enlargement.

Charles River, near Boston, is quite uninteresting; but in the suburb of Auburndale, as depicted by Mr. P. M. Riley, on page 72, its sloping and wooded shores justly claim the attention of the pictorialist. The old arched bridge seen in perspective from rising ground and the sky partly concealed by overhanging tree-branches constitute a picture that reflects credit upon the artistic perception of the maker. Data: Charles River, 4 A Kodak; R. R. lens; stop f/8; June, hazy sun, 1 p.m.; 1/5 second exposure; Kodak film 4¼ x 6½; developed in Kodak tank with pyro; Defender Triple A print.

While Boston is a city of learning, the cradle of American liberty, the home of the savory bean, it is also a fishing-port. T Wharf, but not the one of Revolutionary fame, is a convenient place for the wholesale distribution of fish brought from points as far north as the banks of Newfoundland. On page 72 Mr. Wm. E. Clogston pictures a view of this always active locality. Though difficult to construct a picture of this sort strictly along accepted rules of art, Mr. Clogston has managed his task with commendable skill. The view-point is well chosen and there are no discordant notes so common in subjects of this character. No available data.

The pictures of Wm. S. Davis, pages 74, 75, 76 and 77, which illustrate his paper "When the Sun Is Low," carry out the spirit of his suggestions very admirably. They are, furthermore, excellent examples of landscape photography showing adequate technical resources and genuine poetic comprehension of the beauties of nature. Data: "When the Sun Is Low," page 74, R. R. lens, 7½-inch focus; stop f/11; Ideal ray-filter; April, 5.40 p.m.; 2 seconds exposure; sky printed from separate negative.

"Sunshine and Shadow," page 74, R. R. lens, 7½-inch focus; stop f/8; April, 4.30 p.m., 1 second exposure with special screen which increased exposure twice.

"A Sunlit Pool," page 75, R. R. lens, 7 1/2-inch focus; stop f/8; taken in woodland swamp in spring at 4.20 p.m. against clear sun (hidden by tree); 2 seconds exposure.

"Woodland Shadows," page 76, R. R. lens, 7½-inch focus; stop f/8; ray-filter; April, 4.40 p.m.; 2 seconds exposure.

"The Road to the Village," page 77, R. R. lens, 7½-inch focus, with 13-inch back-lens at full opening equal to about f/15 for back-lens; Ray-filter; April, 5 p.m., 1 second exposure. All the negatives were made upon 4 x 5 Cramer Inst. Iso plates (backed).

The portrait of the American painter, Wm. M. Chase, is a vigorous, strikingly-truthful and convincing characterization. The artist, a *photographer* — the veteran George G. Rockwood, of New York — took the measure of his model, a man of nervous energy, of somewhat aggressive temperament and well known appreciation of his own abilities, and has given us a faithful portrait. In doing so Mr. Rockwood reveals his power as a successful interpreter of human character and as a master of the resources of his art. What painter, even with the aid of color, can excel it? Data: 11 x 14 Ansco Camera; Voigtländer & Sohn's Extra Rapid Euryscope No. 7, 24½-inch focus, used at full aperture; February, noon, overcast, north hip light; 10 seconds exposure; 11 x 14 Seed plate 26x; pyro-metol developer; direct W. & C. Platinotype print.

The Monthly Competition

THE only fair number of contributions to the "Downhill Perspective" competition leads us to conclude that the subject was regarded by many as in the nature of an experiment, rather than an opportunity to create pleasing pictures somewhat out of the ordinary. Some of the

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participants in this contest quite misinterpreted the meaning of the theme and sent views taken from elevations, the receding landscape, square or street — below — being isolated. There was no immediate foreground connecting the center or middle distance and, thus, little or no idea of downhill effect was conveyed. While Mr. Wender's picture, page 83, is not strikingly pictorial, it fulfils the conditions admirably. Data: Korona Camera 4 x 5; stock lens; stop f/8, back-lens used; 4 p.m., good light; 1/10 second exposure; Seed's Non-Halation Ortho plate; Metol-Hydrochinon developer, dilute.

In Mr. Fleckenstein's picture, page 84, the strongly-marked diagonal stretches seem to prevent full appreciation of the artist's version of the theme. It is a fine example of atmospheric perspective, also interesting in other ways; but the absence of receding lines makes the view less convincing as an illustration of the principle suggested. Data: Goerz Double Anastigmat; stop f/6.8; August, 3 p.m., bright light; 5 x 7 Standard Polychrome plate; 1/25 second exposure; direct print enlarged on Artura Carbon Black Rough Matt to 7 x 10.

"The Monadnock Road," by the editor — page 84 — is a typical scene in the region of Mt. Monadnock, New Hampshire. The sense of downhill perspective was not felt at the time the picture was taken; it was a mere incident. Data: Voigtländer & Sohn's Extra Rapid Euryscope No. 2, Series 4, 10-inch focus; stop f/18; September; exposure ½ second; 6½ x 8½ Cramer Banner plate; pyro developer; direct W. & C. Platinotype print.

Elizabeth Hoadley's performance, page 85, is very creditable — more successful as a competitive effort than that of Mr. Fleckenstein, but less so than that of Mr. Wender. Pictorially it is very attractive, also happily composed. Data: stop U. S. 16; October, 3.45 p.m., hazy sunlight; 1/50 second exposure; Eastman film; Eastman's tank developer; Velvet Bromide enlargement.

The three prize pictures omitted in our July edition on account of the loss of the halftone plates conclude the pictorial feature of this issue.

"Summer," by Ernest M. Astle — one of the most pleasing and ardent interpreters of nature subjects. Page 86. Every subject from his printing-frame which it has been our pleasure to see evidences a profound love of trees, the meadows, the fields. It is their portrayal in summer, particularly, that has earned for Mr. Astle a high reputation as a camera-artist. How well he knows to seize and interpret a promising subject, to reveal its pictorial possibilities with a sympathetic hand and, incidentally, show a thorough command of his technical resources, is clearly shown in this summer idyl. Data: 5 x 7 Premo camera; Bausch & Lomb Zeiss lens, f/11; August, late afternoon, sunny; ¼ second exposure; Seed Non-halation Ortho plate; metol-hydro developer; W. & C. Platinum print; sky reduced.

"Winter," by Albert B. Hargett. Page 92. The sense of desolation, so characteristic of winter, but relieved by a cold though glowing sunset, has been successfully rendered. The composition is severely simple, and appropriately so. The atmospheric quality is excellent, but the picture would gain in effectiveness if a suitable portion had been cut off the top. Data: 7½-inch lens; f/6.3; December, about 4.30 p.m.; 1-5 second exposure; Ingento light-filter B.; Hammer Ortho plate; pyro developer; enlarged from 4 x 5 negative on Cyko Plat paper developed with Amidol.

"The Brook in Winter," by Harry A. Brodine. Page 92. The beauty of this picture lies as much in its linear and atmospheric perspective as in the composition. The turn of the brook, as it unobtrusively flows away, is admirably expressed. There is not a jarring note in the entire picture, the keynote of which is perfect harmony. Data: f/16; January, good light, 10 a.m.; cap exposure; Stanley plate; metol-hydro developer; Azo paper.

Old-Time Industries

Among the pictures sent to one of our recent contests was that of an old woman weaving at a big old-fashioned loom. This picture came from one of our Guild in Canada, and while the picture itself was not so very good, the detail being poor and the plate probably underexposed, yet it suggested to the editor that here was a subject for the amateur which in a few years will be almost impossible to find — that of photographing workers at the old-time industries.

Many of the old-time hand looms have been destroyed. They were ponderous affairs and required almost as much strength to set up as to raise a barn, for they were made of hard wood well seasoned and their beams were no light weight. Though they are rapidly becoming things of the past, yet the modern looms have just the same kind of apparatus as did these ancient models, and it was a matter of much surprise to the editor to find recently in a silk factory where broad silk is woven almost a replica of one of these old hand looms.

There used to be all sorts of "traveling trades" — the cobbler, the tinker, the dentist, even, used to go from town to town and ply his trade till his patrons were all served, then move on to another town. It is only on byroads and places remote from railroads that one comes across these happy wanderers, and as this is the time and season when we stray away from main-traveled roads it behooves us to make the most of our photographic opportunities in this line. A very interesting print was sent to this department a few weeks ago of a tinker at work by the roadside mending a kettle. A tow-headed lad, barefooted and bareheaded, stood watching the work. The picture was a charming bit of genre work, for the artist had had the cleverness to choose his point of view so as to get the two figures in just the right position while the surroundings were very pleasing.

From Negative by C. H. Claudy, Washington, D. C.

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NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

City of Newton Prize Contest

SIMULTANEOUSLY with this issue going to press appears the announcement in the Boston papers that the Civic Federation of Newton, Mass., has offered cash prizes aggregating $100 for photographs best illustrating the natural and architectural beauties of that city. As the Newtons, particularly Auburndale with a beautiful section of the Charles River, possess notable scenic attractions, and as many of their citizens are enthusiastic camerists, the competition will, undoubtedly, be very successful.

The competitive photographs submitted, whether successful or not, are to become the property of the Civic Federation of Newton to be used for exhibition-purposes during the coming winter. The contest will close November 15. There will be six prizes, three for the most artistic photographs of views or landscapes, and three for photographs of public works and architectural features. For parks, streets, trees, rivers, lakes and nature in general, the first prize is $25.00; the second, $15.00, and the third, $10.00. For photographs of public buildings, of institutions, memorials, bridges and architectural features the first prize is $25.00; the second, $15.00, and the third, $10.00.

All photographs must be mounted and plainly marked on the back with the name and address of contestant; the location of the subject of the photograph must also be designated. No photograph should be smaller than 4 x 5; enlargements will be received. The judges will be Charles Copeland, the well-known painter and illustrator, and member of the Civic Federation, and William Howe Downes, art-editor of the *Boston Transcript*. The prizes will be awarded for artistic as well as technical excellence. Photographs should be sent to the secretary of the Civic Federation, Newton Club, Newtonville, Mass. The Committee of Civic Federation comprises C. E. Kelsey, George Hutchinson, Albert P. Carter, Alonzo R. Wood and Herbert R. Lane.

The London Salon of Photography

THE first exhibition of the London Salon of Photography will be held at the Fine Art Society's Galleries, 148 New Bond Street, London, from September 2 to October 7, 1910, inclusive. The committee is composed of the following well-known workers: J. H. Anderson, A. H. Blake, Carine Cadby, Will Cadby, Reginald Craigie, Charles Emanuel, Frederick H. Evans, E. O. Hoppé, Charles Job, Alexander Keighley, Arthur Marshall, F. J. Mortimer, Ward Muir and Frank Read. The wall space available will permit the hanging only of the best pictorial work. All prints submitted will be carefully and impartially considered. No preference will be given to the work of members of the London Salon of Photography.

Pictures previously shown at the public exhibition in London will *not* be eligible.

A commission of fifteen per cent will be charged on the sale-price of all prints exhibited and all replicas, whether sold at the Galleries or by the exhibitors during the exhibition.

RULES OF THE EXHIBITION

1. Each picture must be separately framed, and each frame must bear on the back, name of exhibitor, number and title of picture, and price, corresponding to the particulars on the entry-form.

Pictures from abroad *only* may be sent mounted but unframed; those which may be accepted will be suitably framed at the expense of the Exhibition Committee. Such pictures *only* should be sent direct (carriage paid) to the Hon. Secretary, London Salon of Photography, The Fine Art Society, 148 New Bond Street, London, and must reach him not later than Tuesday, August 23.

2. Pictures may be delivered *by hand*, unpacked and accompanied by the entry-form, at Messrs. James Bourlet & Sons, Limited, 17 and 18 Nassau Street, Middlesex Hospital, London, on Friday, August 26, 1910, between the hours of 10 a.m. and 6 p.m., free of charge.

3. Messrs. J. Bourlet & Sons, Ltd., will, for a charge of 1s. 6d. per frame, receive, unpack and deliver at the Gallery; also, if rejected, or at the end of the exhibition, remove from the gallery, repack and dispatch pictures sent for exhibition from the suburbs, country or abroad. All such pictures must be delivered (with the entry-form) at Messrs. Bourlet's not later than Tuesday, August 23, *carriage and agent's fees prepaid.*

4. Due notification will be sent of pictures which are not accepted. Those which have been brought to Messrs. Bourlet's by hand must be called for at their office within one week of the date of the rejection-notice. If not called for, they will be warehoused at Messrs. Bourlet's at the owner's expense (3d. a week per frame).

5. At the close of the exhibition all exhibits must be removed on Saturday, October 8, between the hours of 10 a.m. and 2 p.m. If not so removed they will be warehoused at Messrs. Bourlet's at the expense of the owners.

6. No pictures will be accepted by the agents unless the carriage to their office is paid.

The committee assures intending exhibitors that every care will be taken of frames sent for exhibition, responsibility for damage excepted.

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No picture can be accepted unless accompanied by the regulation entry-form properly filled in.

All correspondence, as well as prints for the exhibition, must be addressed to the Hon. Secretary of the London Salon of Photography, the Fine Arts Society, 148 New Bond Street, London.

It is sincerely hoped that American workers will participate in this notable exhibition, as, so far as the editor is able to learn, it will be free of prejudice and conducted along broad lines. There will be no repetition of the grasping conduct which disgraced a certain exhibition in London, not long ago. The men composing the committee are honorable gentlemen in the truest sense and will see to it that all the foreign contributors will receive strictly honorable treatment.

Entry-forms may be obtained from the editor of PHOTO-ERA.

Cash-Prizes for Photographs

IN obedience to a general request PHOTO-ERA prints below a list of photographic competitions, the prizes being in cash, also firms desiring to purchase prints outright. The integrity of each is guaranteed by the publisher. Full particulars may be found in issues of PHOTO-ERA as indicated.

Telephone Contest. Current issue.

Kodak Advertising-Contest, for the year 1910 Open to the world. Prospectus with full details from Eastman Kodak Company or any Kodak dealer. April issue.

Woodward & Tiernan Printing Company, St. Louis. General subjects. June and July issues.

The Musician, published by Oliver Ditson & Co., Boston, U. S. A. Musical subjects. July issue.

Ensign Film Prize-Competition. General subjects. Particulars only from G. Gennert, New York.

Newton Civic Federation. Current issue.

Round Robin Guild regular monthly prize-contest. Each issue.

Detroit Camera Club

AN exhibition of the prints of the June competition was held by the Detroit Camera Club, June 7, at its club-rooms. Mr. Wheatley, an artist of years' experience, criticised and judged the prints.

The subjects for this month were marines and landscapes with figures. "Moonlight," by J. E. Scott was given first award, and "Sailing," by W. B. Wilcox the second. These pictures have been properly labeled and hung in the club-rooms.

A monthly competition has been started by the club and all prints entered in this competition are exhibited for a short time and then judged by a competent committee.

The club is enjoying its new quarters situated at 6 Adams Avenue, W., overlooking the Grand Circus Park, a feature much appreciated by the members. Mr. C. J. Schauer is the secretary.

Los Angeles Camera Club

AT the annual election of officers on June 1, the following were elected: President, R. S. Crandall; vice-president, H. C. McClung, formerly trustee; secretary, T. K. Adlard; treasurer, A. H. Lacey; trustees, J. B. Ward, F. W. Kennett and A. L. Cavanaugh. All, except Mr. McClung, reëlected. The club's membership is steadily increasing and it has been deemed necessary to revise the by-laws.

Chicago Camera Club

AT the annual meeting of this club, held at the club-rooms June 2, about twenty-five members being present, the following officers were elected for the ensuing year: Geo. C. McKee, president; C. B. Hale, vice-president; H. A. Langston (re-elected), secretary-treasurer; E. F. Oyster, H. H. Hyde, F. M. Tuckerman and W. F. Willis, directors. The position of Assistant Secretary-Treasurer was also created and Mr. G. Sohn appointed to fill same. The annual report of the Secretary-Treasurer showed the affairs of the club to be in prosperous condition. Several improvements have recently been made, including the installation of an Autochrome-room, and a Cooper-Hewitt Light for portraiture. During the summer months a school of photography will be established, with competent instructors, and nothing will be left undone to stimulate interest in the advancement of the art.

An Association Souvenir de Luxe

THE 1910 Annual of the Photographers' Association of America is a monumental success and an achievement worthy the enterprise, taste and intelligence of the committee who conceived the plan to issue such a superb publication. In general appearance it resembles the present luxurious edition of *Camera Work*, being about the same in dimensions and bulk (12 x 9½). It is a typographical masterpiece. The letterpress comprises sixty pages. The advertising-pages number thirty. The illustrations are superb half-tones printed on finished cameo paper and represent the work of the foremost photographic artists of the country. We do not know if any charge is made for this superb Association souvenir. There certainly ought to be. Too much praise cannot be bestowed upon the committee who had the matter in charge, but the artistic vignette in the front part of the book indicates that much of the credit is due to the editor of *Abel's Photographic Weekly*.

Photo-Pictorialists of Columbus

AN art-print club has recently been organized at Columbus, Ohio, called "The Columbus Photo-Pictorialists," with headquarters in the Hayden-Clinton Building, 20 E. Broad Street. There are now twenty-five members and it is hoped that the number may be increased to one hundred before the end of summer.

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BERLIN LETTER

MAX A. R. BRÜNNER

An Epoch-Making Invention

THERE is one topic at present in the German empire which occupies the minds of photographers, printers, publishers and the cultured classes, viz., the sensational invention in the graphic arts by a German expert — Dr. Mertens. It concerns a novel process to make photography adaptable to ordinary rough and cheap paper, as is used for the daily press. In order to understand this matter it will be necessary to say a few words about the existing methods to reproduce pictures.

The oldest process is the wood-cut by which the lines and points are elevated, the remaining portions having been removed or deepened so that the raised parts print upon the paper. Then followed the copper-plate — the opposite way — as the real picture to be reproduced is cut into the plate and is deeper than the surrounding parts. Into these deepened lines and points the color enters and remains until the paper is pressed with considerable force against them, while the elevated parts are cleared of any ink. A special feature of the copper-plate process is the etching. When photography became known, something like a revolution of the methods of printing pictures took place. Then developed the modern photo-mechanical processes of which the half-tone is employed the most. Ninety per cent of all illustrations in our books and periodicals, today, are made by this process. In order to obtain printing-plates from a photographic print or painting, for example, it is necessary to divide it into innumerable minute dots by cross lines, which is called the screen. The finer this is and the more glossy the paper, the better the details are represented. Therefore, the illustrations in the daily papers using a coarse screen and cheap paper are not clear, at all, and mostly ugly. This is the reason that in Germany, as a country of beauty and art, daily papers are not illustrated by photographs, most of them not at all, the rest by wood-cuts. American daily papers, which use more photographs than all the papers of the world, are an object of disgust to all persons having an aesthetic sense. On the other hand, people begin to like to read articles which are illustrated, and experts of the graphic arts have been busily engaged during the last decade trying to discover a way to obtain clear and pleasing reproductions — a problem which now has been solved by Dr. Mertens.

As director of a large lithographic establishment the inventor has had opportunities to study thoroughly the various processes and has endeavored to adapt the most beautiful of them, particularly photogravure, to general use, including the daily papers. For ten years and with the assistance of two large firms making machinery he has conducted costly experiments resulting, recently, in several models for printing on ordinary rough paper wonderful photogravures. And this with the remarkable speed of the usual rotary newspaper press — a thing never believed possible. The paper is wound off from the roll and passes over the printing-cylinder. This is inked beneath by a small, rotary color-distributing brush, while from above a steel roller with a thick coating of soft rubber presses the paper against the picture-cylinder. Its surface is cleared of superfluous ink by the so-called "Rakel" (scraper), a blade so perfect that not a trace remains except in the deepened lines and points. Consequently the paper remains clean and receives impressions only where the deepened picture-details appear as the steel-rubber cylinder presses the paper into these inked depressions. Four pages of newspaper-size find space upon the picture-cylinder which is of iron having a deposit of very thin copper. The latter is renewed after each complete run; but even this is much cheaper than using ordinary copper half-tones. A positive picture-film is copied upon the cylinder which is sensitized, after which the picture is developed and deeply etched. The printing-plate thus obtained consists of deepened lines and points separated by elevated partitions. If the illustrations are to be preserved for future use, one needs simply to keep the screen-films. The latter may be purchased from any lithographic establishment, or prepared by those using them. They are placed upon the aforesaid iron cylinder which has been previously sensitized and provided with a pattern showing typographical measure-divisions. This is done without any glue, etc., and in a few minutes the screen-films are copied by means of electric arc-light. Developing is done with clear water, after which the picture becomes permanent and ready for the first etching.

After the paper has been imprinted with reproductions it leaves the machine and is introduced into the ordinary newspaper rotary press where it receives the text. A wonderful feature of the Mertens invention is that only one picture machine is required, which is simply placed by the side of a rotary press and connected with its power-transmission. From this it follows, as already stated, that the paper is printed with the usual high speed. Up to the present it was possible to produce photogravures only on costly art-paper and in special, slow-running machines, so that the process was not suitable for any daily newspaper and most periodicals, but only for expensive art-journals and books. Moreover, while the text is printed mostly in black, the illustrations may be in any desired tint; also multi-color photogravures are possible. Of course, publishers and advertisers will not be idle, taking advantage of this feature, and try to give the editorial as well as advertising pages a beautiful and striking appearance. Indeed, the German publishing-business and, to some extent, that of other countries stands

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on the threshold of a new era. We will now have daily papers with half-tone pictures, a thing almost unknown here, and these in very artistic photogravure. Periodicals, which were not illustrated, will now use pictures without going to the expense to employ coated or similar art-papers. Professional and amateur photographers are very much pleased, for there will be a far greater demand for photographs than hitherto, and even non-topical pictures, which are interesting for their beauty alone, will, in the near future, appear in the daily papers. The writer has received numerous sample prints and, like other experts and the public, must admit that these photogravures make an even more artistic impression with their soft effect on the cheap, ordinary paper than does the half-tone on the high-finished coated art-paper of the better class of publications.

BOOK-REVIEWS

Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.

BOSTON MUSEUM OF FINE ARTS. By Julia DeWolf Addison. 65 illustrations. Price, morocco, $7.00; cloth, $3.00. Boston: L. C. Page & Company.

The art museums of the new world owe the acquisition of their treasures to the munificence of public-spirited citizens, gifts and bequests, and, occasionally, to the thoughtfulness of native artists. In spite of the fact that Boston has had no Stewarts, Vanderbilts and Morgans by whose fabulous wealth it could benefit, it has managed to accumulate by degrees works of art, singly and in collections, until the beautiful art-museum in Copley Square could no longer adequately house the treasures. They are now displayed in a new temple of art of classic design and imposing proportions. Other museums are richer in the number of notable canvases, but none possesses such magnificent collections of Egyptian antiquities, of Japanese pottery, sculpture and metal work, Greek and Roman coins as may now be seen in Boston's repository of art-objects. Nevertheless, the lover of the modern school of painting, including the best America has produced, may visit this museum with profit. Mrs. Addison, a resident of Boston, has had exceptional opportunities to study the diversified contents of this temple of art, and in her work has shown rare comprehension, discernment, frankness and erudition, in treating a not altogether imposing subject. Her effort is largely a survey of the general features of the various departments, interspersed with individual comments, calculated to prepare the visitor to enjoy what awaits him in this new and superb museum of art. Her initial chapter relates in a delightful manner the history of American art up to the present time. The volume is a superb example of the book-binder's art.

MODERN TELEPHOTOGRAPHY. By Captain Owen Wheeler, F. R. P. S. 12mo. Original photographs by the author. Price, paper, $.75; cloth, $1.25. London: Ross Ltd., Clapham Common; American agent: George Murphy, 57 East 9th Street, New York.

Owing to the present-day tendency among amateurs to practice only those phases of photography that call for the minimum exertion, certain branches of the art, notably telephotography, are neglected. The time is at hand when the taking of distant objects will engage the attention of every serious worker, for the value of the results to be attained with the long-distance lens cannot easily be overestimated. The apparatus necessary for successful work is by no means formidable or complex, and calls only for average skill and experience. Already tele-photo lenses of the highest efficiency are available. Opportunities of inviting and manifold character await the practitioner and a trustworthy guide to successful work is at his disposal. The author has given in simple language a thoroughly practical exposition of telephotography, describing in six chapters the necessary equipment and its application to various uses. The numerous illustrations are technically admirable and pictorially interesting and greatly enhance a work which is a distinct addition to a branch of photography which is at once novel, attractive and profitable.

WHAT PICTURES TO SEE IN EUROPE IN ONE SUMMER. By Lorinda Munison Bryant. 138 Illustrations. Price, cloth, $1.50 net. Postage 15 cents. New York: John Lane Company.

Relatively few Americans, except connoisseurs and experienced travelers, leave for a European tour with a clear idea of what they are going to see in the way of paintings by great masters. The ordinary sights are generally included in a carefully-planned itinerary and, in the main, these are adequately covered by the average tourist; but to return with a hazy idea of the world's great masterpieces in art is unpardonable. The best guide-books published afford little or no help in this particular field of observation, although, indeed, they indicate the principal contents of the different art-museums. What and how to see, is the question admirably solved by the author. The novice is intelligently prepared by being made familiar with the most noteworthy pictures of Europe's foremost art-museums and their authors. Each picture is explained in simple but charming language — no attempt at metaphysical analysis — so that the reader, in spite of himself, comes to love it and to entertain a sympathetic regard for the painter, generally an extremely interesting personality. The volume clearly fulfils an important mission and every one perusing it, even without designing at once to profit by its helpful advice, will feel personally grateful to the author.

LONDON LETTER

E. O. HOPPÉ, F. R. P. S.

Photographic Affairs at Buda-Pesth

EARLY this year an exposition was arranged in the "Little Galleries," Long Acre, London, of pictorial photographic work by Hungarian amateurs which attracted a good deal of attention. Up to that time one had seen but little or nothing of the work produced on the Hungarian "Globe," as the Austrians sarcastically, but somewhat jealously, say. In fact, one had never or even heard of some of these men who were then represented by a most remarkable collection of pictorial work. This little collection emanated from members of the Hungarian National Union of Amateur Photographers. This same body of men opened their International Photographic Exposition in Buda-Pesth early in June in the magnificent galleries of the Palace of Fine Arts, which had been placed at their disposal by the municipality of Buda-Pesth.

Aided by government recognition and support the exposition proved to be a great success — artistically as well as financially. A high degree of taste has been shown in the arrangement of the galleries and the hanging of the pictures. The result is highly pleasing and may well serve as an object-lesson to organisers of future expositions — how pictures should be displayed in order to obtain the best effect. A feature of the exposition are the single rooms devoted to a few well-known exhibitors. The decoration of each of these rooms has been carried out according to the individual design of each exhibitor and the effect is eminently satisfactory. Such rooms have been accorded to the following: Rudolph Duehrkoop, Frank Eugene Smith, Nicola Perscheid, E. O. Hoppé and the Lehr & Versuchs-Anstalt, Munich.

America, England, Germany, Austria, France, Russia, Switzerland and Sweden are represented by contributions from their leading workers. The most complete and interesting collections are doubtless those sent from America and England. To the work of these two countries has been given the place of honor in the central "Room of State." Of the American workers the productions by Wm. H. Castle, John Chislett, R. T. Dooner, Wm. Shewell Ellis, F. R. Fraprie, A. Thibaudeau, Wm. H. Zerbe, S. S. Skolfield, Wilfred A. French and, particularly, those of the Buffalo and Philadelphia coteries, have caused great and sincere admiration from the general public and most favorable comment in Buda-Pesth art-circles. Germany, though well represented numerically, is hardly as strong as I expected to find her, while the Austrian work — excepting, perhaps, the collection of the Vienna Photo-Club, which shows a certain weakness due to laxity of the selecting committee—is as refreshing as it was last year at Dresden.

Naturally the main interest is centered in the galleries where the Hungarian work has been housed. The three large rooms afford a splendid opportunity to study the steady development of the national spirit manifested in the work. With the exception of England these pictures have never yet been shown outside of Hungary; but it is safe to predict that universal recognition awaits this splendid collection of work, which pictures the genius of the nation, its life and its spirit. The work of these earnest Hungarians takes one nearer to nature and to the primitive emotions. They pursue their natural instincts and follow the promptings of their temperaments showing in many cases a more or less Bohemian disregard of the conventional. In most cases the subjects, whether landscape or portraiture, have been treated in a decorative manner, dealing with the composition in a broad and vigorous manner and eliminating all obtrusive detail, without, however, sacrificing anything of fidelity to nature. The medium mostly employed is gum, in many cases multicolored. The color-schemes are not always entirely harmonious, but broadly grasped and occasionally attaining a high degree of poetic feeling.

Where so much is of interest I cannot comment in detail upon the works displayed. I can single out only a few workers whose names will soon become familiar in future great exhibitions. Magyar Rosenberg Emil holds a place at once personal and distinct in modern Hungarian photography. He is a man of exceptional talent, an enthusiastic worker and of a happy and genial temperament. Rudolf Balog's work is characterised by simplicity in conception and design and harmonious effects of color. His pictures are imbued with the very breath of winter and the still snow-laden atmosphere. An absolute newcomer, even in Hungary, is Hugo Weiss. He is a professional photographer in a small country-town near the Servian frontier. The collection of twelve pictures which he sent reveals an artist born and bred. He has a remarkable style of his own and in every picture we seem to feel his presence.

In passing on to the portraits I must mention some very fine work by Máté Olga, Gaiduschek Erzsi, Székely Aladar, Pecsi Joszef (a pupil of Frank Eugene), Revesz Zoltan and one or two others. The work of Widder Frigyes is strongly marked by personal sentiment and imagination, as well as by high intellectual tone and dignity. The beautiful landscape by Hoffmann Viktor, the indefatigable secretary, is remarkable for its refined simplicity. He has a fine sense and a fervent appreciation of the beautiful in nature. The work of Nagyrevi Haranghy Gyorgy has also left a most favorable impression upon me. Other interesting exhibitors are: Kankovszky Ervin, Szendo Jeno Istvan Bellhazy Imre, Basca Andras, Semsey Bela and Faix Jaques. All these men tell something new.

The Buda-Pesth International Photographic Exhibition certainly ranks amongst the very best expositions held during the last few years.

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WITH THE TRADE

A Comprehensive Catalog

THE illustrated price-list of photographic apparatus and materials, 1910-11, just issued by George Murphy, the veteran New York stock-dealer, merits the serious consideration of every member of the craft. The 288 pages are devoted to carefully-selected, high-class apparatus, lenses and accessories of every description, every reasonable need of the professional and amateur practitioner being catered to. Mr. Murphy himself is sole American agent for Ross Lenses, Autotype Carbon Tissue, Wynne's Exposure-Meters, Watson Antinous Releases and other important specialties, and his reputation for doing business is of the highest. As important as any photographic text-book is this up-to-date, well-arranged and comprehensive catalog, a veritable encyclopedia of photographic implements and materials, a copy of which will be sent to any one on receipt of 10 cents (for postage).

Williams, Brown & Earle Incorporated

THE well-known dealers in photographic supplies, Williams, Brown & Earle, of Philadelphia, have notified the trade, under date of June 15, 1910, that by July 1, 1910, they will be changed into a corporation known as Williams, Brown & Earle, Incorporated. The officers of this new corporation are Henry S. Williams, president; N. Howland Brown, vice-president, and Morris Earle, secretary and treasurer, these being the members of the old firm. The firm will continue to manufacture, import and supply engineering, optical, photographic and scientific instruments and all material pertaining to the photographic trade, including the well-known Isostigmar Lenses, which are designed for all kinds of regular camera-work.

Bargains in Lenses and Supplies

THE latest bargain-list issued by the St. Louis-Hyatt Photo-Supply Co., of St. Louis, Mo., offers photographic goods of every description — lenses, cameras, print-cutters, studio and dark-room accessories, etc.— all exceptionally low for cash. As this firm is the largest and oldest photographic supply-house in the West — having been established forty years ago — and managed by men of large business-experience and practicing honorable methods, the reputation of the firm is most flattering. It is well known they carry the largest and best assortment of photographic goods of every description that can possibly be found in any supply-house in this country, and cater only to those who want the best goods, as well as the best service. Any one needing photographic supplies and wishing to purchase as economically as possible should send for the regular price-list and also for a copy of the bargain-list above mentioned.

Burke & James' New Building

BELOW is presented a picture of the stately and commodious structure which is now being erected for Burke & James, the well-known dealers in photographic supplies. This new, modern building is to occupy the north-west corner of East Ontario Street and Fairbanks Court, Chicago. On the Ontario Street entrance an imposing vestibule, finished in Italian marble, leads to the central stairway. The

dimensions of the building will be 194 by 100 feet. Twelve years ago the firm employed eight persons in a small room. It now has three factories at West Jackson Blvd. and South Desplanes Street, where over two hundred persons are employed. This demonstrates the enviable success of a firm always known for its enterprise and constant desire to be up-to-date and, above all, to earn — which it has — universal approval for high and exemplary business-methods.

An Exceptional Bargain

WHILE we invite attention of the inquiring purchaser to a really exceptional opportunity among the classified "ads" of this issue, we cannot but regret that the owner, a well-known worker, is compelled to relinquish his superb photographic equipment on account of ill health.

A New Photographic Dealer

MR. OTTO GOERZ announces that he has opened an establishment for the importation and exportation of photographic supplies at 39 West 42d Street, New York City. His specialty will be American and European cameras fitted with high-grade lenses. A department of Mr. Goerz's business will be devoted to photo-finishing. Invitation to inspect Mr. Goerz's place of business is extended to practitioners in general and members of the trade.

A New Chicago Supply-House

THE Multiscope & Film Company, of Burlington, Wisconsin, wishes to advise its customers that it has changed its name to the Partee Photo-Supply Company, after the secretary and treasurer of the old, as well as the new firm. Owing to the rapid growth of its business and desiring to give the trade better service, if such were possible, the new firm will locate at 1223-25-27 Wabash Avenue, Chicago. The new quarters will be stocked with fresh, up-to-date photographic supplies, including several important specialties. The manufacture of the famous Al-Vista Cameras will be continued and its well-known high qualities strictly maintained. We are informed that one of these Al-Vista Cameras was purchased by the Smithsonian Institute, of Washington, for the Roosevelt Expedition in Africa and was used with great success on that successful and memorable enterprise. As an evidence of the extended use of this camera it may be stated that the chief engineer of the Siberian Railroad recently asked that an Al-Vista Camera be sent him, as he had seen one used on the head waters of the Amazon in South America and was very much impressed with the work it accomplished.

A Novel Telephoto Attachment

THE trade and practitioners will be interested in a telephoto attachment adapted to any type of camera-lens manufactured and put on the market by the Standard Optical Company, of Newark, N. J. The same gives the enlargement indicated in the company's advertisement appearing in this issue, and can be attached or removed without in the least disturbing the film. So far as known no other device on the market, today, is said to accomplish this result. As there seems to be a big field for such an article, this telephoto front will, doubtless, meet a ready sale, particularly as the price is quite moderate.

The Sylvar Cameras

IT was our pleasure, recently, to inspect the ¾ x 5½ post card size of this type of camera imported and supplied to dealers in this country by G. Gennert, 24 East 13th Street, New York City. This particular camera is wonderfully simple, compact and retails at $60. At the price it includes more than similar cameras at even a higher price. It is made of aluminum and nickeled steel and, therefore, very light, but thoroughly well constructed, durable and neatly finished. It is equipped with a Sylvar anastigmat lens working at f/6.8 fitted into a Compound Shutter. It is adapted to both plates and film-pack. A unique feature is the rising and falling front, which is worked by a vertical side lever. It has bellows sufficient for photographing objects extremely near or for using the rear half of the lens, and a very simple and novel device for keeping the surplus length of bellows out of harm's way, i.e., conveniently near the lens. The price includes camera complete, six single plate-holders, film-pack adapter, bulb and Antinous release, automatically extending focusing-hood, lined sole leather carrying-case, lock and key. Altogether Sylvar cameras, which are already enjoying a deserved popularity in this country, as well as abroad, are destined to be very widely used in this country, as soon as their merits are better known.

Theft of Photographic Lenses

APPRECIATING opportunities successfully to dispose of photographic lenses and apparatus, thieves entered the stock-house of J. F. Adams, Buffalo, N. Y., June 1, and removed 35 camera-lenses — most of them of a desirable class — and 18 cameras, also of modern construction. Dealers and camera-users are politely requested to communicate, at once, with the above-named firm in case they hear that any of these goods are offered for sale.

Below is a list with the number attached to each article: Goerz No. 8, series III, No. 12496; Goerz, No. 7 Celor, No. 223034; Goerz, No. 6, Dagor, No. 221519; 2 Goerz, No. 4 Dagor, No. 226172-222694; Celor & XL shutter, No. 222081; No. 2 Dagor & Auto Shutter, No. 222475; Voigtländer No. 00, series IV, No. 50294; Voigtländer No. 0, series IV, No. 24595; Dallmeyer No. 3 L, No. 72052; Dallmeyer No. 1 B, No. 70952; Dallmeyer No. 3, No. 18071; Dallmeyer 6½ x 8½ No. 49690; Cooke, 6-inch III either 17187 or 16369; Cooke 6-inch III and Koilos Shutter, No. 11872; Cooke 8¼-inch III and Compound Shutter, No. 18975; Cooke 18 P Process, No. 21508; Cooke 11-inch III and Volute Shutter, No. 17215; 2 sets 6-inch F. 6.3 Ross Homocentric Cells No. 67285-68247; Ross No. 7, Series B Homocentric, No. 61316; Ross No. 7, Series C, Homocentric, No. 62783; Ross-Zeiss Tessar No. 5, No. 15354; Ross-Zeiss W. A. 5½-inch, No. 14098; Ross-Zeiss No. 15 A, No. 1 C, No. 15470; Ross-Zeiss No. 16 A, No. 1 C, No. 14862; Extra Rapid Universal, 6½ x 8½, No. 55547; Zeiss 4 x 5, Series IV, No. 574324 W A; Zeiss 8 x 10, Series V, No. 680838 W A; Zeiss 3¼ x 4¼ 1 C, No. 1083945; Gundlach No. 3, Series X, No. 72658; Manhattan Anastigmat 8 x 10, No. 253; Clement & Gilmore 10 x 12, No. 104071 W A; B & L Universal 6½ x 8½, No. 23685 W A; B & L wide-angle, 6½ x 8½, No. 76075.

Speed Kodak 4¼ x 6½, No. 22-4; No. 3 Folding Brownie, No. 47562-B; Folding Pocket Brownie No. 2A, No. 678; Folding Hawkeye Model No. 3 B, No. 1; Folding Hawkeye Model No. 3, No. 582; Model VI Hawkeye No. 3, No. 1014; Model I Hawkeye No. 1 A, No. 3411; Century Grand Senior 5 x 7, No Case, No. 54675; Century Grand Senior No. 43, 5 x 7, No Case, No. 58197; Century Grand Senior, 4 x 5, No Case, No. 54507; Century No. 43, 4 x 5, No Case, No. 55269; Film Premo No. 1, No. 7801; Film Premo No. 5; Film Premo No. 1, No. 8700; Film Premo No. 3, No. 7608; Pocket Premo C. No. 3429: Star Premo, 3¼ x 4¼, No Case, No. 212; Folding Pony Premo No. 2, No. 2587.

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New Britain Camera Club

THE New Britain Camera Club was organized in February, 1892, and has a total membership of about two hundred names, of which number, however, only about thirty are actively interested in the club at the present time. The club meets upon the evening of the second and fourth Tuesdays of each month, at the Murray Studio, 173 Main Street, New Britain, Conn. The annual meeting and banquet is held at the time of the second meeting in March of each year, and has come to be regarded as one of the important and enjoyable events of the club year. The annual outing is held on Fast-Day of each year and is, weather permitting, a representative gathering. An effort is being made to stimulate pictorial work on the occasions of these outings, and to this end prizes have been offered for the best three pictures, the negatives of which have been made on the outing. The club has been represented in the American Lantern-Slide Interchange for the last fourteen years, and the exhibition of the Exchange slides form an important feature of the club's meetings. An occasional print-exhibit has been made, but so far no attempt to make this feature a regular institution. The present officers of the club are as follows: President, E. H. Start; vice-president, Roy M. Oles; Secretary, E. A. Sheldon; treasurer, H. P. Richards.

The prints of the annual competition were judged by the editorial staff of PHOTO-ERA MAGAZINE, Wilfred A. French, chairman, and resulted as follows: First prize to A. W. Stipek for his exquisite picture, "Misty Mt. Carmel"; second prize to F. G. Patience for an equally admirable print entitled "Leafless"; third prize to John A. Lewis for "Early Spring." These delightful pictures will be reproduced in an early issue of PHOTO-ERA, together with the annual souvenir banquet card.

The New England Convention 1910 Prizes

WE have had the extreme pleasure to inspect the formidable collection of loving-cups to be distributed to the successful participants in the competitive exhibition — the pictorial feature of the annual convention of the Photographers' Association of New England, at Boston, July 26, 27 and 28. These ten trophies are simple, but chaste and artistic, in design, and the Grand Portrait Class *is open to the world.* It is sincerely hoped, therefore, that every New England photographer will not be too modest to send his best prints, *all charges prepaid,* to the committee on or before July 21. Address P. A. of N. E., Mechanics Building, Boston. For the Grand Portrait Class one picture only will be accepted, but it must measure ten inches one way or larger.

Faint heart never won fair trophy!

Remember that every New England practitioner contributing prints to the pictorial exhibit will be given a handsome certificate suitable for framing. The number of incentives to attend exceed, in number and value, that of any previous year.

PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

Society or Title	*Date*	*Entries Close*	*Particulars of*
Japanese-English Earl's Court, London	May 15 indef.		
Municipal Art Museum, Riga, Russia	Until Sept. 15		
National Union of Hungarian Amateur Photographers Palace of Fine Arts, Budapest	May 15 indef.		
Royal Photographic Society R. S. Water-Color Painters' Gallery, London	Aug. 19 to Sept. 16		
The London Salon of Photography Fine Art Society's Galleries London	Sept. 2 to Oct. 7	Aug. 23	Hon. Secretary of the L. S. of P. 148 New Bond St., London
International Photographic Exhibition Moscow, Russia	March 1 to May 1, 1911	Dec. 1, 1910	Dr. A. Prochoroff, Secretary Moscow, Russia

ON THE GROUND-GLASS

A Critique by C. H. Claudy

SOME of the larger popular magazines have occasionally printed articles intended to describe photographic pictorial conditions in America. Very few of these effusions have been either accurate or interesting, for the writer was generally a person lacking in information or technical knowledge to handle the subject properly. In most cases the writer was swayed by prejudice to such an extent that his statements were never taken seriously by those who really knew.

It was, therefore, refreshing to read the very temperate and carefully-considered paper, "Portraiture with the Camera," from the virile pen of the well-known photographic expert and writer, C. H. Claudy, and which appeared in the June issue of *The World Today*. This extremely interesting paper is not written in Mr. Claudy's usual breezy style, but cast rather in a lofty, serious mould, revealing ideas on the æsthetic side of artistic portraiture, doubtless a surprise to many of his readers.

Every portraitist, whether professional or amateur, can read Mr. Claudy's article with profit. It is adequately illustrated with prints quite representative of the professional practitioners referred to. These are Frances Benjamin Johnston, Gertrude Käsebier, Rudolph Eickemeyer and Frederick I. Monsen, of New York; John H. Garo and Charles Wesley Hearn, of Boston; J. C. Strauss, of St. Louis; Elias Goldensky and Ryland Phillips, of Philadelphia, and Harris & Ewing, of Washington.

Mr. Claudy has exceptional opportunities to observe the work of the photographers that have imparted lustre to the profession and, in recognizing the achievements of these masters, he makes out a pretty strong case in favor of photography as an art.

How to Write Letters that Win

HOW many of us write letters that are uniformly successful? Very few. Quite often an important letter misses its object because of some inherent weakness of its contents. Perhaps it lacked lucidity, force or brevity. The author of the above-mentioned work seems to have made a close study of such ineffective communications and endeavors to show how the faults may be remedied. The photo-dealer, the photographer or any business man, who has something to sell and wishes to make every letter a telling, convincing argument productive of results, is advised to acquaint himself with the helpful information furnished by this book, which may be procured of the publishers of "System," New York City.

An Unmarked Newspaper

SOME one was thoughtful enough to send the editor a copy of the *New York Evening Telegram* of February 2, 1910, enclosing a long, narrow strip of paper — title of a carbonette photograph, published by Hanfstaengl, of Munich, of "Beata Beatrix," a painting by Dante Gabr. Rossetti. The newspaper was not marked, and was accompanied by no explanation, whatever. The sender will kindly supplement his courtesy by the necessary information and receive the thanks of the editor.

The Length of an Interval

"WAIT just a second!" "Hold on a minute!" How many camerists, like millions of other folks, have not been greeted with these ill-considered requests. Of course, they belong in the category of extravagant expressions to which we Americans are prone. The manager of a local telephone exchange confided to the editor, recently, that on several occasions he had been severely criticised by certain subscribers for presuming to accomplish in *one second*, what was found to consume nearly *one minute*. On the other hand, he said he was sincerely thanked by the same parties for serving them in *five seconds* instead of the *sixty counts* he requested them to wait. Photographers realize, as much as any class possibly can, the value of short intervals of time. They estimate them before the camera and in the field. Long exposures, comprising from one to three minutes, accustom specialists of interiors to appreciate long intervals; hence they smile when, before entering a street-car, the conductor extends a forbidding hand, exclaiming, "Wait a second!" or, for the same consumption, of time, (say, five seconds) "Just a minute, please!"

No. O Folding Kodak

THE success attending an ad in PHOTO-ERA is, oftentimes, embarrassing by the number of returns. In the case of an "ad" for No. O Folding Pocket Kodak the advertiser received such a large number of replies that he is willing that the readers of PHOTO-ERA should profit thereby. Therefore, any one who desires to obtain one of these Kodaks, in order to convert it into a small high-speed camera, as described and illustrated by Wilfred H. Schoff, in the March issue of PHOTO-ERA, need not advertise for one, as this office will gladly furnish him with an address of a reliable source.

To compose is to coördinate the elements of a work and, in general, adapt it to the needs which it must satisfy and to the ideas and sentiments which it must translate.

ONE OF MANY

CUPERTINO, CALIFORNIA,
December 17, 1909.

DEAR MR. FRENCH:—

I wish to convey to you my appreciation of 1909 PHOTO-ERA, and I hope you will be able to maintain its high literary and artistic standard during the years to come.

I admire your cosmopolitanism, your true feeling for the beautiful, that enables you to place before us so many charming and fascinating illustrations by world-famous photographers.

How much better this is than a narrow nationalism that refuses to acknowledge any merit outside its own boundaries.

I like the tone of your journal—it is thoroughbred, calm, rational, clean, discriminating; encouraging the right, discountenancing the wrong.

The commercial section of your journal reflects credit on your judgment, it is managed with so much tact and manly dignity, in striking contradistinction to those degenerates who scream so loudly for the almighty dollar, regardless of every one's nerves and sensibilities.

All things considered, I think PHOTO-ERA is a model production well nigh perfect. It is a credit to photography, a fine advertisement to Boston, an aid to civilization, and a joy to all who understand a good thing when they see it.

Wishing you every prosperity,

Cordially yours,

CLAUDE H. SIMSON.

This letter, entirely unsolicited and from a stranger, was received by the publisher of PHOTO-ERA during Christmas week